FM cfuv 102
VICTORIA'S RADIO ALTERNATIVE

OFF BEAT

NOVEMBER 1990

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A listener's guide to alternative radio

Felicita's at UVIC for live music

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Friday & Saturday 9:30 a.m. – 1 a.m.
($2.00 cover charge)

November 16/17 — *Shovlhed* – those boys with an attitude are back with their jazzy hardcore funk sound

November 24 — *64 Funnycars* – One of Victoria's fave and fab bands returns to Felicita's with their unique garage punk power pop sound.

Nov. 30/Dec. 1 — *Kathleen Yearwood and Cheval de Guerre* – Edmonton based performance and electronic folk artist.

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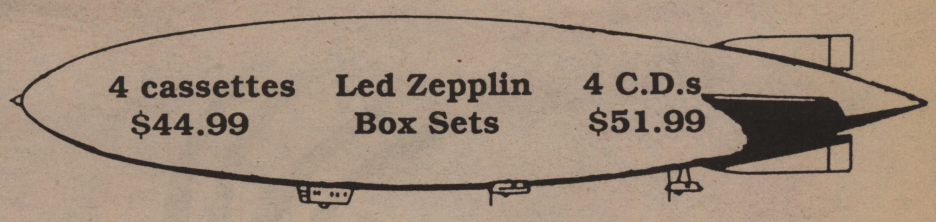

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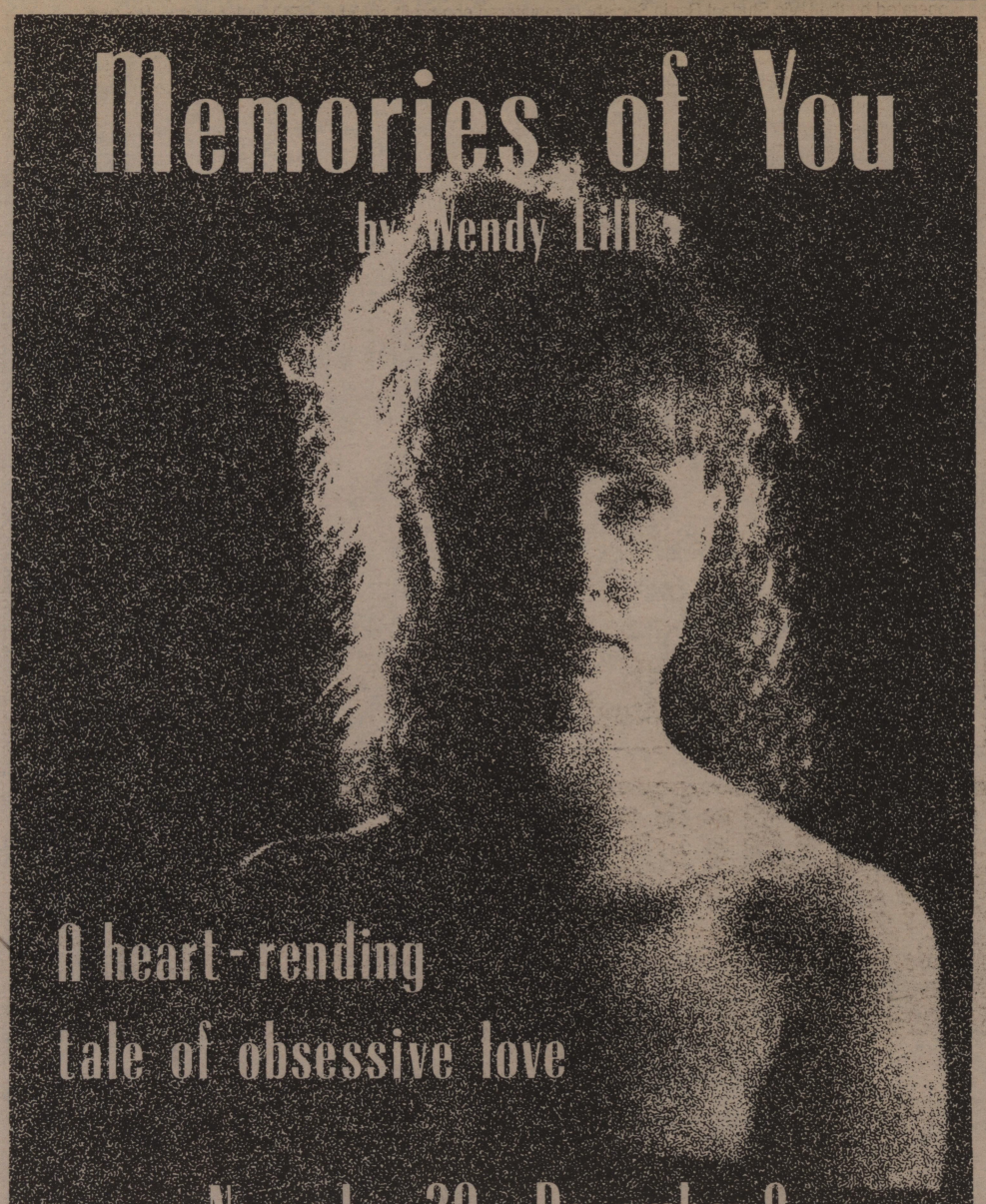
by Wendy Lill



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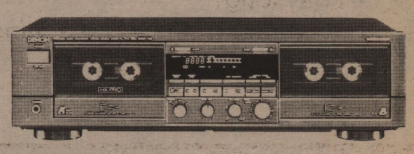

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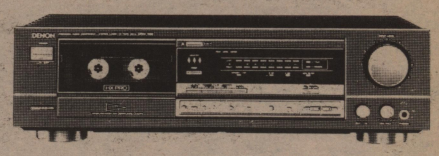

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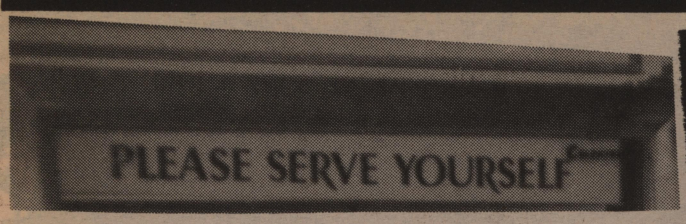


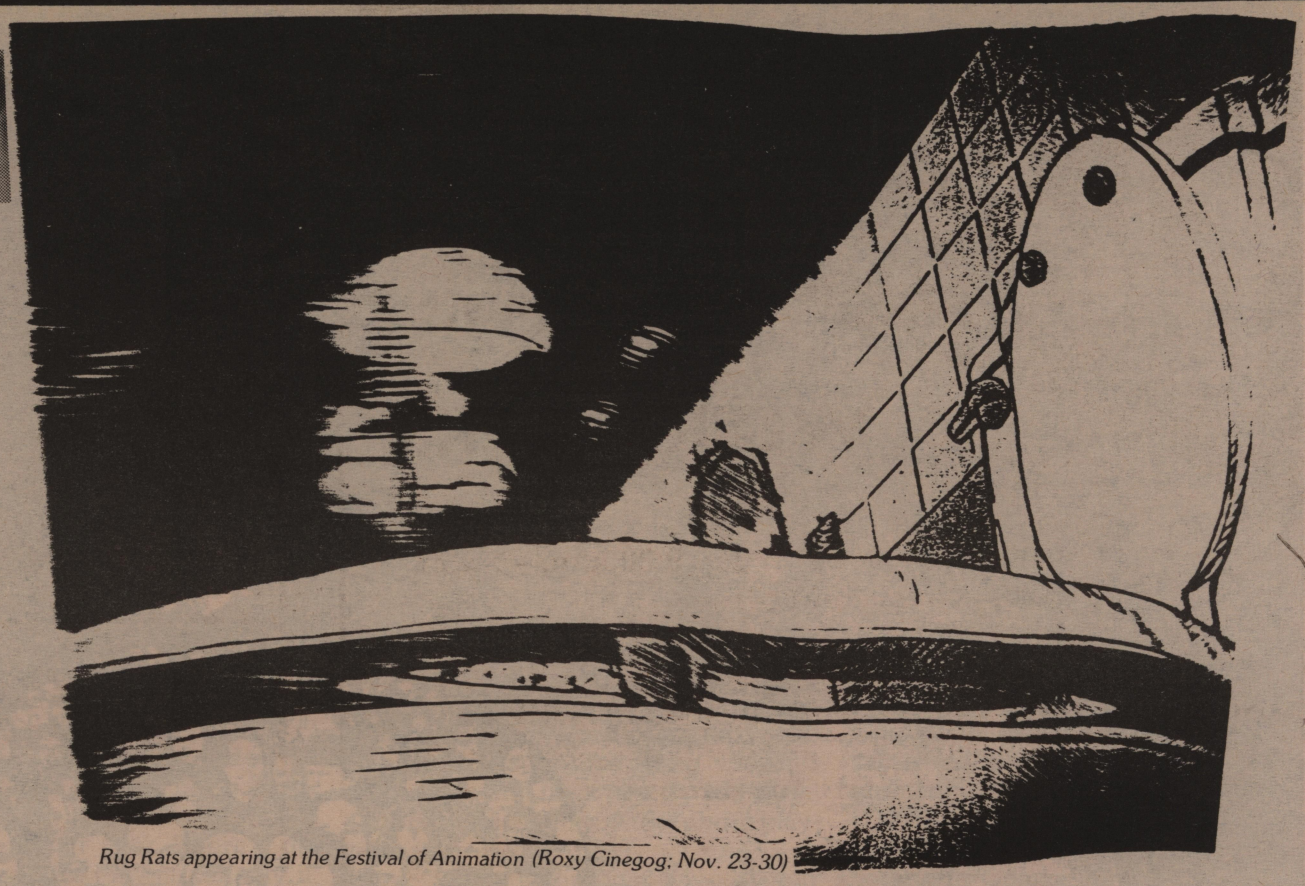
p. 4 *BOOTSAUCE*...Powerful? Obnoxious? or just misunderstood?

p. 6 Only one man would dare take a close look at *COMIC BOOKS* and *MR. MIKE.*

p. 11 *BETSY BITCH MUFFIN*...whine, whine, whine, complain, complain, Argh.

p. 12 A *SHADOWY MAN* emerges from the dark recesses to discuss instrumental music from a long-distance telephone in a diner.

p. 14 *IN REVIEW*: Guru Josh, Redd Kross, The Vulgar Boatmen, Boogie Down Productions...



Rug Rats appearing at the Festival of Animation (Roxy Cinegog; Nov. 23-30)

FROM THE INSIDE

In the midst of CFUV's Fundrive, school, band and life in general, I could not help thinking back a couple of years to when I was making "earth-shaking" discoveries and exploring the great big world.

For a while, I was living in Spain (erase the vision of sun, it was colder there than it is here). There, I learned that Spanish Iggy Pop fans knew more of Iggy's lyrics than I did, and that aside from the Igster's possessed following, many a Spaniard really dug that electro- techno-programmable-monobeat that dominates Europe's mainstream society and many of Victoria's nightclubs. With the exception of the odd "underground" hangout and the bar in which I programmed music, everywhere I went, that Big Beat sound followed me. I'm not going to detail the euphoria I gained from this, but I will talk about something close to many hearts here at the 'FUV: Local, Independent Music.

In many ways we are being dominated more and more by machines in today's music industry. Records are becoming obsolete as the CD-wave has officially begun to take its toll. Drummers, and musicians of every variety, are being replaced, supplemented and, at least a little bit, threatened by drum machines, synthesizers and computer programs of all sorts.

Although the Victoria music scene is thriving right now due to the efforts of countless individuals and organizations (including CFUV), I sometimes wake up sweating, wondering how long it will be before my day and my day's audio experiences are determined, packaged and processed by somebody's mainframe computer system. In short, I'm worried that a future concert will be redefined as an event at which video images of past musicians are impressed upon us to the sound of some guy's one-touch automated jazz band.

I could go on forever, but the point is that independent, local, original music can thrive in this town, but only with your support. The next time one of your favourite bands hits town, show your face. Let it be known that you don't want your choice of entertainment and your reality to be monitored by your local disc drive. What if they leave out the program for Bob Marley, or Iggy Pop, or Junior Walker, or Pressgang, or...or what if you're just tired of watching your monitor all day long?

Please support musicians, not machines.

Kelly Greenwell

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Comics and other submissions are welcome for the next issue by the 15th of the current month. Please include your phone number with your typed, double-spaced articles. If you want them back, include a stamped, self-addressed envelope and send it to OFFBEAT/CFUV Radio, Student Union Building, UVic, P.O. Box 3035, Victoria, B.C., V8W 3P3.

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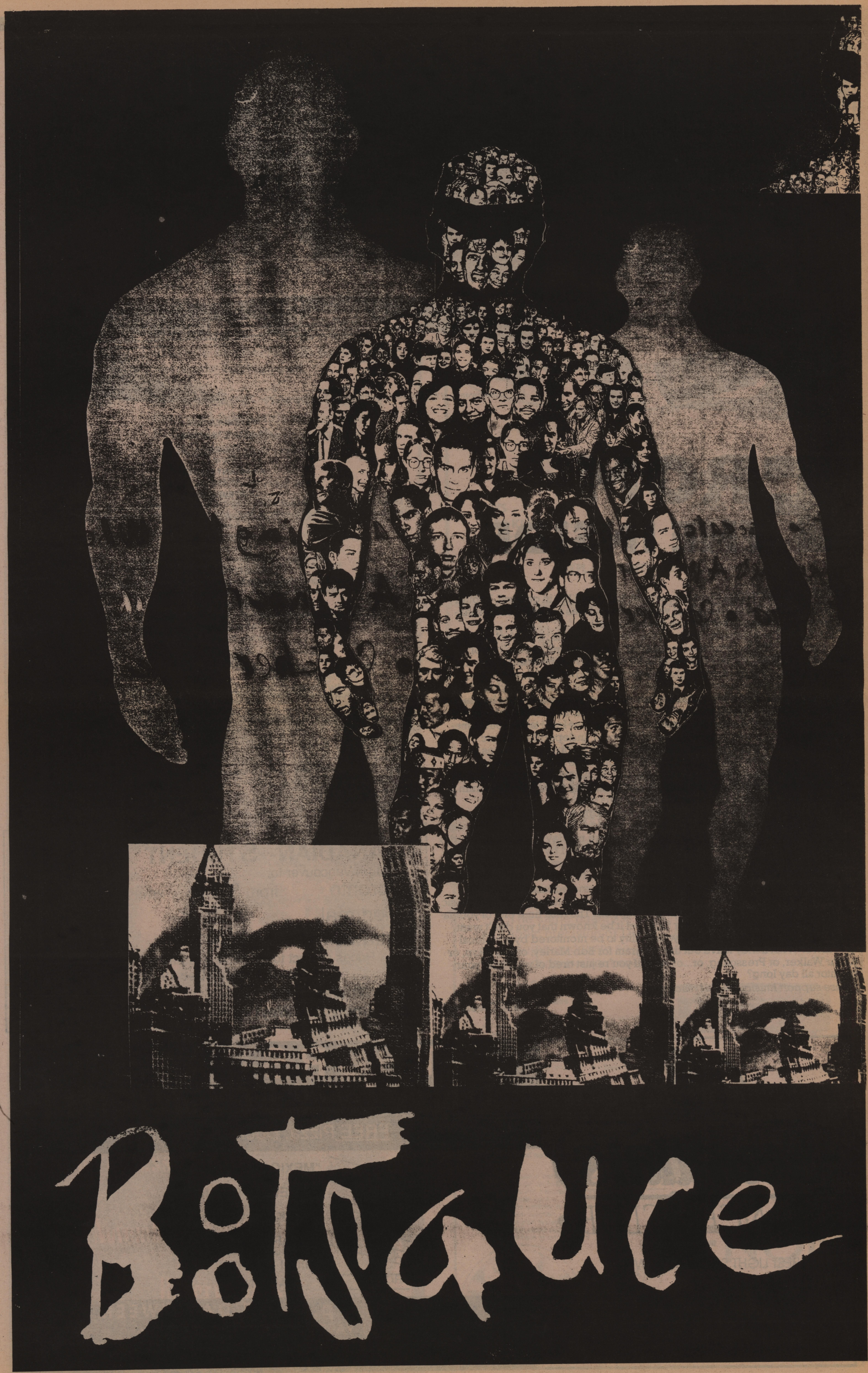

Bottaiuce

The spring release of Bootsauce's debut LP, The Brown Album ***has whipped up quite a hubbub. This Montreal-based quintet generate a sensory overload through simple dance funk. Ambitious lyrics, ranging in topics from the hypocrisy of religion, to politics, racism and sex, create a colorful mosaic. These quipsters deliver an audio barrage which has been likened to that of Fishbone and Red Hot Chili Peppers. Granted they are reminiscent of these bands, Bootsauce have their own chunk of respectable wow by creating a cultural melting of black and white (equals brown) music. They have received attention from CBC's "Brave New Waves" and gained popularity among college stations. Sadly, mainstream stations ranging from Victoria to Sudbury and from San Francisco to Detroit only have the balls to air the tame single, "Play With Me". Those who purchase*** The Brown Album ***on the basis of what their fave top-forty stations play are in for a surprise. "Play With Me" is no preparation for the grooves of "Sex Marine", a grating "Catcher in the Raw" or their gussied cover of Hot Chocolate's, "Everyone's a Winner". Even after a long two month tour, vocalist Drew Ling, guitarists Pere Fume and Sonny Greenwich, Jr., bassist Baculis and Rob Kazenel on drums were still full of energy. Versatile and outrageous, Bootsauce were a heap of fun.***

OFFBEAT:How has the the press received you?
Pere: Okay. We can't be obnoxious pigs.
OFFBEAT: I've heard that you guys *are* obnoxious pigs.
Pere: I don't think we are. People don't realize that we're joking until after the point. We might say stuff but only in pure humour.
OFFBEAT: You've been together for how long?
Pere: Two weeks.
OFFBEAT: You were picked up by Polygram after only being together for six months.
Pere: It's the only time we got picked up.
Sonny: We'd played a few shitty shows in small places. Our manager managed to get our demo tape up to Polygram. Then they saw us open for Bad Brains. After they scraped themselves off the floor they said, "Do you want a deal?" and we said . . .
Pere: No.
OFFBEAT:You said no.
Pere: Of course we said no. They offered us more money.
Sonny: We didn't take it. We ended up with a better deal. We've been starving for so long it didn't matter if we starved for another year. There's no point digging a hole for yourself, say, if you take a huge advancement. Take care.
OFFBEAT: You have a video.
Sonny: Two videos. "Scratching the Whole" and "Play With Me".
Pere: We got a lot of say in our videos. We edited both our videos with Roy Pike. We're doing another one soon.
Sonny: It's for "Let's Eat Out". We've got a really good story line. You'll love it.
OFFBEAT: Was the Brown Album recorded in Canada?
Sonny: No, it was recorded in New York. We did all the preproduction in Canada. I'd like to stress that.
OFFBEAT: How do you feel about the end product?
Pere: I don't think anybody's ever completely happy with the record. Other people may be . . .
OFFBEAT: So, you're not entirely happy with the Brown Album?
Sonny: No! That's not what we're saying!
Pere: No! We're saying that we did the best we could and the next one will be better.
OFFBEAT: When can we expect 'the next one'?
Sonny: We've started writing a bit. We don't have a master plan. We go day by day. We've already signed with Next Plateau.
OFFBEAT: Next Plateau, that's the American company that put out Salt n'Pepa and Sybil?
Pere: Yes. They only handle a few bands so they can spend more time on us than a bigger company could. We were looking for that kind of attention.
OFFBEAT: Do you enjoy the attention? The perks? Any groupies?
Sonny: Groupies? We don't have any that I know of. We just play and everything else just comes along with it. I play guitar and have fun. No big deal.
OFFBEATHow do you feel about playing live?
Pere: That's where we have all our fun. The best part of the twenty-four hour day is that one hour we play. The other twenty-three . . .
Sonny: Boring!
Pere: Nothing else matters. The rest of the time you sit in a fucking truck and . . .
Sonny: . . . fucking stare at each other.
Pere: . . . go to another city. There are eight of us in that motorhome but we've worked it out pretty well. The first week we were on tour in the spring, we got wasted on Scotch in the middle of Northern Ontario. Three in the morning, we had to stop the van cause we were fighting so bad . . . fist fights . . . puking . . . yelling . . . screaming. After that everybody did fine.
Sonny: Everybody understands each other.
OFFBEAT So you solve your differences through fist fights?
Pere: It works.
Sonny: No. Everybody states their case and eventually you do the best you can. If you don't argue, what's the point?
Pere: If everyone agreed then it would make for pretty sterile shit. You have to take the black with the white, the bad with the good, the day with the night. Please, can I get more philosophical?
OFFBEAT:No . . . You've opened for some fairly big bands like the Dead Milkmen.
Pere: 54-40, Bad Brains, The Pursuit Of Happiness. Everybody we play with are good at what they do but we don't necessarily like it.
OFFBEAT:Are there any Vancouver/Victoria bands you like?
Sonny: I like Mae Moore.
Pere: I think Sons of Freedom would be our favourite.
Sonny: I liked Slow.
OFFBEAT: Have you had any bad experiences at gigs?
Sonny: We played a rock-pig-bar in Coquitlam. Male strippers opened for us, so needless to say it was not a good night for us.
OFFBEAT: How about good experiences?
Sonny: In Ottawa, fuck, we had people getting crushed, stage diving . . . and blood and puke. It was amazing!
Pere: Get the picture? It just depends on the night. If it's a crazy crowd then . . .
OFFBEAT: Thanks, guys.
Sonny: So were we obnoxious?
OFFBEAT: No.
Pere: Never believe what you hear.

Elspeth Haughton

Now a commercial break from the tired, ordinary, mediocre ...

YUMMY FUR TASTES GOOD!
Forget "underground"--here come sewer-pigmy comics!

When I was a kid, I lived for comic books: lazer-blasting super-heroes, cigar-chompin' war comics, eyeball- oozing horror stories. Hell, I even had sexual fantasies about Supergirl. But at some point after my first wet dream, I suddenly realized that everyone else who read these things was a broken- spectacled, drooling, zit-faced geek, and I was in definite danger of joining the ranks if I didn't flee in terror (and become a record-collector-geek instead). So, after a brief flirtation with drug-addled throwbacks like the *Freak Brothers* and underground legend Robert Crumb (of *Keep On Truckin'* poster fame), I resolved that I would give up the wallet-draining habit altogether. Until last week, that is.

A twisted little piece of panelled literature called *Yummy Fur* has given me more genuine belly laughs lately than two months' worth of "Twin Peaks." And, praise be to Peter C. Newman; it's a Canadian product, so I can wave my tiny Meech Lake memorial flag with pride. Forget all the B.S. about a new-and-improved Batman (Holy Hype, Dark Knight!). Chester Brown, a weaselly Torontonian with a psychotic gleam in his eye, is the saviour of a next-to- puerile medium. It's time that the rest of the world worshipped at this great man's toe-jam.

How do I begin to describe the masterfully twisted tale contained in "Ed the Happy Clown" (Vortex Comics, 1989)? Imagine one of those really weird dreams that mutilate logic altogether - they aren't quite nightmares (in fact, they're kinda fun at the time), but they're too terrifyingly bizarre to tell to your psychiatrist, let alone your grandma. Chester Brown's tale begins with a series of apparently unconnected micro-stories. First, there's Ed, the saddest-sack you've ever imagined, whose daily life is riddled with such mishaps as a spontaneously-snapped leg and unexpected encounter with pygmies plummeting from the sky. Then there's "The Man Who Couldn't Stop" (shitting, that is), and the hilariously banal educational-TV parody, "Adventures in Science."

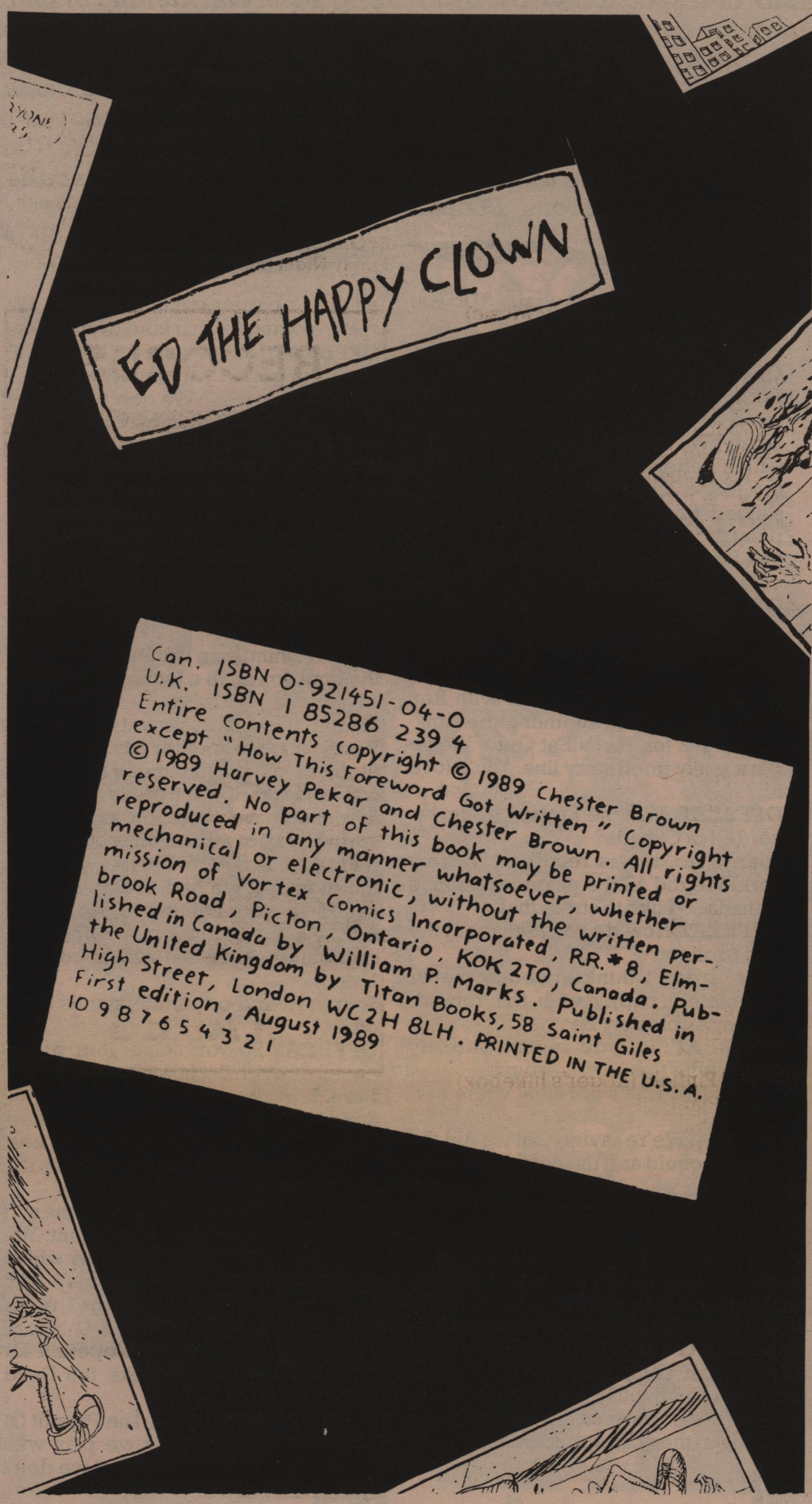
But, just when you think this is an intriguingly silly, if rather random, collection of Python-esque anecdotes, these divergent stories suddenly dovetail with the brilliant clarity of the truly paranoid. Those razor-toothed pygmies are now roaming the sewers, devouring human flesh and chanting "ooga-booga-balooga" and, of course, our hero is captured by them. A gruesome sex-slaying is rerun umpteen times - and by now it's no surprise when both the murderer and victim stumble upon the hapless Ed. And, in the *coup de grace*, the head of another dimension's Ronald Reagan is suddenly fused to Ed's penis. And that's only the beginning...then things get really strange and, believe it or not, it's more fun than a really good "Family Circus" strip.

I might be stretching my underwear to label this as Social Commentary, but Brown has a brilliant eye for the frightening absurdity that surrounds us everyday. Take the media marketing of political puppets, add a dash of gun-blasting homophobia and bible-toting hysteria, then toss in a timely message about waste disposal (that you'll never see in a "green" McDonald's ad), and you have a naggingly familiar version of planet Earth, taken to the Nth degree.

Imagine an unholy cross between the *Twilight Zone*, *Pink Flamingos* and Disneyland, and you're in a dimension next-door to Chester Brown's. Unfortunately, this soft-cover *Ed the Happy Clown* collection dispenses with the excerpts from the Holy Bible which gave yet another terrifyingly surreal twist to the original version's back pages (Truth *is* stranger than fiction!). And, lamentably, the story is cut short before the really sicko stuff contained in the (apparently) final four episodes. (Brown is now spewing out an "autobiographical" *Yummy Fur* strip.)

In these times of light-speed video edits and sound bites, a 30-character David Lynch soap opera like "Twin Peaks" is simply too much effort. So here's a half-hour bathroom read that crams more fun and adventure into your addled brain than *Eraserhead* and *Blue Velvet* all rolled into one gooey little ball. Just don't let grandma see it, or you'll burn in Hell!

Rick Andrews



THE GREATEST TV SHOW THAT EVER LIVED
Mr. Mike Goes to the Video Store

There aren't too many TV shows in history that rate a tome of this length. Of course there's "The Harlem Globetrotters on Gilligan's Island" and maybe the 3-D half-time show at the Superbowl, featuring Presley-impersonator/magician, Elvis Presstone. But *Mr. Mike's Mondo Video* is in a class all its own.

You might recall Michael O'Donahue from his stint as a writer for *Saturday Night Live*. (Remember when it was actually funny?) Every once in a while, Mr. Mike would drop by with a bedtime fable about horribly mutilated frogs, or provide one of his impressions of Donnie and Marie Osmond (or The Carpenters, or the Mormon Tabernacle Choir...) having really long needles with *really* sharp points plunged into their eyeballs. For some inexplicable reason, NBC's Twinkie-crazed publicity department asked O'Donahue to come up with an entire hour of this high culture. But, when it came time to roll the resulting masterpiece, horrified sponsors apparently ran for the hills; and so, Mr. Mike was off to the movies.

Mondo Video is lurking in the dusty depths of discerning video shops nationwide, but to fully appreciate Mr. Mike, you have to see him in the full glory of a half-week theatre run. Blown up to ridiculously grainy proportions, and complete with lengthy blank spots instructing "Insert Commercial Here," Mr. Mike hit our own Royal Theatre over a decade ago. Ah, but I remember as if it were only yesterday (insert rippling flashback effect here)...

The first hint that this was no ordinary night out at the Golden Topping Palace came as one none-too-thrilled patron was dragged out of the theatre and into a waiting paddy-wagon, screaming something like "This is a piece of cinematic excrement! I'm going to chop you all into teeny bits with a butcher knife!!" The ticket lady then explained in a timid voice that this "wasn't a very good movie, boys," and warned us that she wouldn't be able to give us a refund if we were similarly overwhelmed with the urge to commit the Rex Reed Chainsaw Massacre. Luckily, we were able to reassure our hosts that this was our second time around, and we had merely returned to further appreciate the subtle nuances of a Truly Fine Art Film. (The first time, even the guy in the yellow raincoat walked out when the expected ultra-vixen bosoms didn't appear within the first twenty minutes - but that's another story...).

Don't get me wrong. This ain't no wall-to-wall carpet o' yuks. Like O'Donahue's work for *SNL* or *National Lampoon*, it's actually pretty spotty. But there are some timeless moments indeed.

Who can forget the spectacle of genetic mutant Dan Akroyd prodding his Genuine Webbed Feet with a Phillips-head screwdriver?

Or Klaus Nomi's indescribable blend of operatic vocals and Flash Gordon costuming (Bonus Mr. Mike Fact: Did you know that Nomi was the first celebrity AIDS death?)?

Or the excrutiatingly-long segment devoted to cat high- diving?

Or how about Sid Vicious' infamous mutilation of the Sinatra standard "My Way" (the video has the added bonus of a soundless Sid, with a scrolling message detailing songwriting genius Paul Anka's lawsuit threats)?

But wait, there's more!

You also get Japanese women bathing in dolphins' blood; a Hawaiian revival at the Church of the Jack Lord; and an absolutely hilarious segment in which 70's pseudo- starlets describe how geeky guys turn them on ("When a guy misses the toilet seat, it really makes me HOT!" or "When I reach down and feel a firm colostomy bag...").

File this one on your "Is This Supposed to be Funny?" shelf (right beside the *Gong Show Movie*, if you can hunt down that cinematic gem) and pop it into your VCR when subtitle-addict friends are expecting the latest sixteen-hour Bergman epic. They'll thank you for it later.

Rick Andrews

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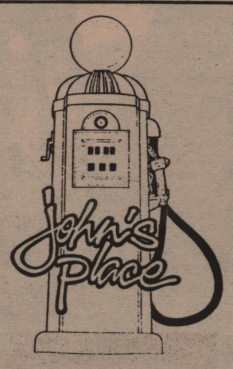

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Randy Garrison
Craig Girard
Frank Gower
Mike Gower
Debby Gregory
Graham Greig
George Gummer
Judy Guthrie
Dana Haines
Helen Hall
Brad Halvorson
Sara Hamill
Alannah Hanlen
Richard Haughey
Emmanuel Herique
Hal Hewett
Ian Hill
Helmut Hissen
Sharon Hlady
Jack Hodgins
Diane Hodgins
Gavin Hodgins
Jenny Holloway
David Hume
Shaukat Husain
Brian Innes
John Jobson
Sue Johl
Patricia Jones
Torrie Jones
Murray Jones
Tracey Kendrick
Chris Kent
David King
Lisa Langford
Sheryl Lassey
Deborah Le Frank
Marianne Legault
Anne Legrand
Denis Lemon
Evan Lloyd
Charlie Low
Mike Luniw
Linda Maasch
Danny Mack (Silver Spur Music)
Guy MacPherson
Lloyd Martin
Indiana Matters
Gord McGavin
Ally McKay
Anne McKinnell
Sandy McLellan
Derek McNaughton
Greg Melznechuk
Dorothy Mindenhall
Marin Ming
Rob Mitchell
Makyta Moore
Andrew Mori
Karen Mullaly
Oonagh Munn
Craig Nash
Derrick Nayduck
Lauri Nerman
Scott Nicholson
Trudy Nickel
Herman Nieweles (Herman's Jazz Club)
Ayrone Nroots
Wendy Osbourne
Margaret Palmer
Lisa Parker
Kate Pasieka
Leah Peck
Joe Percival
Jack Petrie
Gail Pike
Roger Pinfield (Roger's Jukebox)
Diane Plant
Nancy Pollak
Norene Price
Carol Rae (Herald St. Artworld)
Helen Rezanowich
David Robertson
Pat Robinson
Norman Ruff
Miriam Rusi
Catherine Russel
Kathleen Russell
Evelyn Samuel
Andrew Samuel
David Schenck
Sam Scully
Doug Secord
Martin Segger
Jim Selk
Clayton Shold (Royal Trust)
Howard Siegel
Chris Sine
Margaret Slade
Sheila Smedley
Aaron Smeeth
Chris Smith
Joseph Sommers
Jean Southey
Martin (Mitch) Stanley
Sylvia Stephen
Linda Swain
Theresa Syma
Matthew Takoski (Victoria Dining Guide)
Norm & Gillian Tandberg
Meg Tassie
Wes Thorp
Guy Thuot
Unnie & Olav Thyvold
Demitrios Tsimon
Tom Vaida
John Paul Van Goozen
Erik Vilnis
Joan Wade
Tom Wall
Annie Weeks
Susan Wegwitz
Tony Westlake
Scott White
Audrey Wild
Gloria Williams
Richard S. Woods
Christi York
James Young

PROGRAM CHANGES

WORLD AFFAIRS: *Common Ground*, formerly on Thursday, has been cancelled. Tune in for further details.
GAY/LESBIAN: *This Way Out*, the gay and lesbian magazine from San Francisco, has moved from Fridays to Mondays at 1:00pm.

NEW SHOWS

JAZZ: *Even the Sounds are Blue*. This syndicated show features artist profiles, introduced by Cassandra Wilson, every Friday 2:30-3:00pm.
KOREAN: *Sudu*, with host Hyong-Joong Kim, features news, music, and interviews intended to provide another channel of communication for the Korean community and people who are interested in Korean culture. It alternates with the Japanese-language program, every second Saturday 10:00am-11:00am, beginning Nov.3.
SPORTS: Beginning Nov.16, CFUV's live coverage of Viking basketball pre-empts Friday Night Music Specials at 8:00pm.

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JAH MEN
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CLASSIC SERIES *'Mozart, Haydn and Friends'*
Sponsored by du Maurier Arts Ltd. / Les Arts du Maurier Ltée

ALL EVENTS PRESENTED AT THE UVIC CENTRE AUDITORIUM

Sunday, November 11 – 2:30 p.m. • Monday, November 12 – 8:00 p.m.

GLEN FAST, Conductor • *MARTIN HACKLEMAN*, French Horn Soloist
•HANDEL — Trumpet Suite from "The Water Music"
•LEOPOLD MOZART — Horn Concerto
•MOZART — Horn Concerto No. 4
•HAYDN — Symphony No. 22 "The Philosopher"

Seagram POPS DOUBLE PERFORMANCES

ALL PERFORMANCES AT THE ROYAL THEATRE

Friday, November 16 • Saturday, November 17 – 8:00 p.m.

GLEN FAST, Conductor
A CLASSIC BUSKERS SPECTACULAR
Ever since the fabulously successful BUSKERS performance three seasons ago, Symphony management has been trying to lure them back. The Classic Buskers is the ultimate minimalist orchestra, and the ultimate in musical humour to boot. Michael Copley and his bag of woodwind tricks is now jointed by a new partner, Ian Moore, on accordion. The dazzling artistry and gentle humour of this duo, in collaboration with our orchestra will make a night to remember.

MASTERWORKS SERIES

ALL PERFORMANCES AT THE ROYAL THEATRE

Sunday, November 25 – 2:30 p.m. • Monday, November 26 – 8:00 p.m.

BRAMWELL TOVEY, Conductor • *PABLO DIEMECKE*, Violin Soloist
•MOZART — Symphony No. 28
•PROKOFIEFF — Violin Concerto No. 1
•BEETHOVEN — Symphony No. 6 "Pastorale"

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MON

6 am ROCK: *The Early Mo... ng Unit Show.* Space and Andy like to annoy p...ople early in the morning with a huge emphasis on sound effects and the Chipmunks. Be sure to listen each week for a different set of gnarly songs.

8 am FOLK with Cathy and Ke...

10 am CLASSICAL: with Stac... y Chappell and Beth Tarosek.

Noon CFUV MAGAZINE: Pu... c affairs.

1 pm GAY/LESBIAN: *This W... , Out.* Gay and lesbian magazine from San Fra...isco.

1:30 pm NEW ALBUM REVIEW: Angie and Mimi Superfuzz wrestle to be the first to play new releases in blues, African, folk and rock.

3 pm ROCK:
Rock and Roll Gypsy Show alternates with *Damn Fine Music* featuring music that they like and a couple of songs that you'll like too.

5 pm JAZZ: *Chasin' the Trane* with Barry Whitling. An hour and a half of post-bop jazz from modal to the avant garde.

6:30 pm JAZZ: *Milestones* hosted by Terry Finch.

8:00 pm CENTRAL AMERICAN: *Centro America Al Dia.* News and views, culture and commentary, and of course, music from Central and Latin America. Broadcast in solidarity with the struggles for peace and justice in Central America.

9:00 pm WOMEN IN MUSIC: *BEATING TIME.* Victoria's only show on women and their music. Marianne and Lauri alternate weekly.

10:30 pm ROCK: Nelle Nezreo samples *Corrosive Medicine*. Alternates with *Mental Tangential*. Trouble concentrating? Then don't . . . and join Leslie Davis for deliberate musical chaos.

12:30 am LATE NIGHT: *The Heat From Hounslow* with Phil Newnham.

TUE

6 am ROCK: Paul Spriggs: " He juggles bananas, wields fish nets, and remembers every sixties pop star that was." -Shugmut Walupski.

8 am FOLK: The return of John Lydon.

10pm CLASSICAL: ...

8:00 pm WOMEN'S ISSUES: *Women on Air* features news, interviews and music in a format that is made by women and played by women. We focus on women's daily lives globally and locally and include a community events calendar of interest to women. From activist artists to Raging Grannies, our guests are fearless, funny and female.

9 pm 20TH CENTURY COMPOSITION: *IN-FREQUENCY*: Doug Sprenger features everything from Lauri Anderson and avant-garde opera to classical.

10:30 pm ROCK: *The Wonderful World of Sound*: Spurred on by the news of a possible Lazy Cowgirls return, Glen and Tyler bring you the best in quality hard rock, punk and-as always-sound effects! Band spotlights this month: L.7 Nov 13 and The Bags Nov 20.

12:30 pm LATE NIGHT: D.R.S with J.B.S. An upbeat, downbeat, virtually around beat of dance, rhythm and soul music.

WED

6 am ROCK: K2 at the airwaves.

8 am FOLK: Hosts Phil Hoover and Blake Bemsen.

10 am CLASSICAL: Martin Ashwood-Smith is your host.

Noon CFUV MAGAZINE: Host TBA.

1 pm JAZZ/ETHNIC/CLASSICAL: *Your Musical Library.* An eclectic mix of classical, jazz, and ethnic music all available at the McPherson Library. Join Martin for music taken out on his library card.

3 pm ROCK: Rebecca Games' mixed-up afternoon. The only thing you can count on is confusion.

5 pm JAZZ: *Straight No Chaser* with hosts Shaukat Husain and Demetrios Tsimon. As usual, our knights of the turntable head off in their individual directions. Don Quixote plays hard bop, swing and even forays into the avant-garde, much to Uncle Vanya's amazement. Dr. Groove proves as always his impeccable musical taste with Ben Webster and "Good Honest Jazz" and his informative chit-chat about Groove-wear and the physics of the stylus on vinyl. Many residents of Oak Bay have never been the same after his scornful lecture on the digital medium.

8 pm RHYTHM AND BLUES: *Let the Good*

The Two Tough Guys: Hosted by Robin Platts and Robin Nesbitt. A white priest and a black cop team up to fight crime and host a radio show.

12:30 pm LATE NIGHT: *The Late Heavy Early Show.* Al emphasizes new releases and requests (bribes accepted), plus the usual idle banter, snide remarks and dumb-yet-true stories.

THR

6 am ROCK: Host TBA.

8 am FOLK: *Folkin' Around* with Keith Malcolm. Folkin' Around now features a special segment for the kids from 8:30 to 8:45 called "Malcolm To My Neighbourhood." Live performances from local artists will be featured in the next few months.

10 am CLASSICAL: *It Doesn't Have to be Digital* with Deryk Barker. To celebrate the 125th anniversary of the birth of Jean Sibelius, a cycle of first recordings of the symphonies begins this month.
Nov 1 Symphony No.1-LSO/Kajanus (May 1930).
Nov 8 Symphony No.2-LSO/Kajanus (May 1930).
Nov 15 Symphony No.3-LSO/Kajanus (June 1932).
Nov 22 Symphony No.4-LPO/Beecham (Oct. 1937).
Nov 29 Symphony No.5-LSO/Kajanus (June 1932).

Noon CFUV MAGAZINE. The Yak Pack involve you in a public affair. Tune in.
Nov 1 Rob Egan.
Nov 8 Larry Bird.
Nov 15 Lauri Nerman.
Nov 22 Lise-Lotte Loomer.
Nov 29 Rob Egan.

1 pm ????: TBA.

1:30 pm SPORTS: *On the Ball.* A magical voyage into the world of the local sports scene.

2 pm BLUES AND GOSPEL: *Rollin' 'n' Tumblin'*: Eric LeBlanc presents 30-minute profiles on major BLACK artists.
Nov 1, 2:00 Bo Diddley: On CD 1955-1960.
2:30 Mississippi John Hurt: On CD 1963-1966.
Nov 8, 2:00 Percy Mayfield: On CD 1950-1982.
2:30 Willie Dixon: On CD 1947-1989.
Nov 15, 2:00 Buddy Guy: On CD 1958-1969.
2:30 Sonny Boy Williamson No. 2: On CD 1951-1963.
Nov 22, 2:00 Little Richard: On CD (pt. 1) 1951-1955.

Nov 8 Dexter Gordon, Susannah McCorkle, Piano Blues.
Oct 25 Roland Kirk, Miles Davis, Piano Blues.

8 pm ELECTRONIC: *Earmeals.* Electronic and experimental sound with Brian Lunger and Augustin Luviano Cordero. This month features:
Nov 1 A Sweet Surprise. Our monthly pot-luck program.
Nov 8 Sensual Electronic Music-Is it possible?
Nov 15 Music for Other Occasions-TV commercials, fireworks, photonovels, fashion shows, airports, performance art, laundromats, not to mention film, video, theatre and dance.
Nov 22 Mnemonists/Biota-Audio alchemy from the DYS soundlabs in Fort Collins, Colorado.
Nov 29 A second Sweet Surprise-Requests advised.

10:30 pm ROCK: Ding! Dong! The witch is *not* dead. Listen to *The Witching Hour*, alternating with Helmut's *Rapped and Mixed-Up Sort of Music* rock show.

12:30 pm LATE NIGHT: *Eddie on the Air.*

FRI

6 am ROCK: with "Wrapped in Cellophane" and other personae.

8 am FOLK: with Jordan Hughes.

10 am CLASSICAL: Two different hosts this month:
Nov 2 Suzanne Edmondson interviews members of the Victoria Choral Society, who will be performing in A Concert for Peace at the Royal Theatre on Nov. 9.
Nov 9-30 Regular host, Neil Burdett.

Noon CFUV MAGAZINE: public affairs with Brian Menzies.

1 pm ARTS MAGAZINE: *ArtFesto.* A variety of hosts present a four part look at the Arts both locally and globally.
Nov 2 Goya de la Rosa on the air.
Nov 9 Host Virginia SmallFry.
Nov 16 K2 with "The Arts Hole."
Nov 23 Margy Ransford and Michael Lewis present Arts Round-Up.

1:30 pm FRANCAIS: *La Sept.* Eugene Evans takes a look at seven or so French language songs. The chit-chat is in both English and french. Themes include: Zouk music, etc . . .

2 pm GAY/LESBIAN: *Radio Lambda* addresses the concerns of the homosexual community.

2:30 pm JAZZ: *Even the Sounds are Blue.* Syn-

presents themes from "alternative" nouveau wayveau to traditional persuasions. Beginning Nov. 16th, CFUV broadcasts live from Viking basketball.

9:30 pm VARIETY: *The Anything but Dead Air Show*, featuring a host of CFUV's programmers. A sound for everyone.

10:30 pm ROCK: Sybil, a host with multiple personalities and a slew of cool, far-out toons alternates with *The Good, The Bad, and the Chronically Tone-Deaf*: Betsy Bitch-Muffin's goulash of loud, deranged and distorted music that is yet untainted by the pox of keyboards. Groovy.

12:30 am LATENIGHT: *George Hodge's Mixed Metaphor* Rotates with *Jack in Black.*

SAT

6 am ROCK: *Bedtime Stories.* It's a game, it's an educational tool. Learn the alphabet with your quirky hosts, Mary Mac and the Devil, and your early-morning letter sponsors. Every baker's favourite spell show.

8 am FOLK/ROCK: *Off the Wall.* The Folk Show takes the weekend off, slips out to the garage and plugs in the guitars. For the latest in Rock, Folk and all the music that blurs the line between the two . . . it's Off The Wall.

10 am JAPANESE/KOREAN: *Ohayoo*, Japanese programming every second week, alternating with *Sudu*, a Korean language prgram consisting of news, music, interviews and listener's engagements.

11 am FRANCAIS: *Au Quartier Francophone.* Celine Beaudreault offers interviews, reflections, plays and music *en Francais, S.V.P.*.

1 pm EAST INDIAN: *A String Of Pearls*: Asian & Indian programming with Narendra K. Varma.

2 pm PLAYLIST SALAD: New music in the bin.

4 pm ARTIST PROFILE: *Labelled and Shelved* brings you a variety of thematic specials. This month:
Nov 25 *DUMELA AFRICA!*: Traditional and experimental drumming and songs highlighting the Yoruba of Nigeria, Akon ritual influences of Ghana, the court drummers of Burundi as well as Central African and Arab-African styles. The monthly choir ensemble feature is the Bandolfi Mission choir of Zimbabwe.

6 pm REGGAE: *Alive and Dread*: Reggae and African music, featuring a rotating host list.

1 am LATENIGHT: *Garage Grooves.* Late-nite fuzzed-out, grungy, stove-pipe, bowl-cut, sideburn, Beatle-boot garage punk with Amazing Larry and Sparky!

SUN

6 am ROCK: With host Rob Passingham.

8 am ROCK: The Holistic Juggler and your host Patrick Smolski will send you into orbit. Wake up and move around.

9:30 am CHINESE: *City Rhythm.* Chinese language program.

11 am ITALIAN: *Italian Broadcasting System.* Music and news with Don Sforza and Giovanna Greco.

12:30 pm CLASSICAL: Paul Shrimpton's deathly presence crushes soda pop containers as the orchestra plays into a frenzy.

1:30 pm JAZZ: *Jazz Because* hosted by Steve McDougal.

3 pm ENVIRONMENTAL: *Down to Earth* explores the complex environmental issues *we* are all forced to face.
Nov 4 Driftnetting: Stripping the seas.
Nov 11 The Penan: The Threatened People of Borneo.
Nov 18 Native Rights and the Environment.
Nov 25 Ecofeminism.

3:30 pm LITERARY: *Random Frequency.* Poetry, prose, drama or whatever *we* decide to create.

4 pm NASHVILLE NORTH: Victoria's only country show brings you the best of the alternative country sound.

6 pm NATIVE: *Native Voices.* First Nations communications.

8 pm JAZZ: *Peter Lovric's Jazz Concert.* Put your dancing shoes on with the King of ballroom jazz.

10 pm FRANCAIS: *Les Desfrogges* with host Emmanuel Herique features songs and music, interviews and literary readings. Special shows this month are:
Nov 4 Special guest Marc Lapprand presents Boris Vian the songwriter and poet with readings taken from *Je voudrais pas crever* and *Chroniques de jazz.* Music includes Boris Vian's own and adaptations of his poems.
Nov 11 Second and last show on Boris Vian with special guest Marc Lapprand. The focus is on Vian

sixties pop star that was." -Shugmut Walupski.

8 am FOLK: The return of John Lydon.

10am CLASSICAL: Host James Young.

Noon CFUV MAGAZINE: With Larry Bird.

1 pm AUDIO ART: *RADIO MUSIC GALLERY.* Music, sound sculptures, sound poetry . . . from Toronto.

2 pm NEW MUSIC: *Live at the Knitting Factory*: Brand new tapes have arrived featuring the best of new music from New York.

3 pm ROCK: *Radio Distaste*. Harsh yellow music with an eye toward olfactory dissonance and an ear favouring high-contrast, with your host Z.Z. Nanaimo.

5 pm JAZZ: Explore the world of jazz with Ann Lloyd and the occasional guest host on *Jazz Journeys*.

6:30 pm JAZZ: *Jumpin'in Jazz* with Noel Greenwood, a survey of the early era of jazz.

wear and the physics of the stylus on vinyl. Many residents of Oak Bay have never been the same after his scornful lecture on the digital medium.

8 pm RHYTHM AND BLUES: *Let the Good Times Roll. A survey of classic blues n' rhythm.* Eric LeBlanc presents 90 minutes of great black music from the 1920's on.

Nov 7 Robert Johnson, Jesse Belvin, Barbara Carr, Dee Clark.
Nov 14 Buckwheat Zydeco, Flairs, Lynn White, Slim Harpo.
Nov 21 Lloyd Glenn, Lazy Lester, Mabel John, Charles Brown, Sam & Dave.
Nov 28 Etta James, Amos Milburn, Blind Boys of Alabama, Rudy Toombs.

9:30 pm AUDIO WRITING: *?Frame?* Linguists rarely achieve simultaneous translation. Audio writing, sound sculpture,poooetree . . .

10:30 pm ROCK: *Jim Fykes Variety Show* alternates with *The Two Tough Guys*.

Jim Fykes: Featuring long lost cousin, happy-go-lucky Zedekiah, the Impaler, Fykes, from somewhere deep inside the Ozark Mountains. Yup.

2:30 Sonny Boy Williamson No. 2: On CD 1951-1963.
Nov 22, 2:00 Little Richard: On CD (pt. 1) 1951-1955.
2:30 T-Bone Walker: On CD (pt.1) 1946-1947.
Nov 29, 2:00 T-Bone Walker: On CD (pt.2) 1947.
2:30 Roots 'n' Blues Series: On CD (pt.1) 1927-1947.

3 pm ROCK: *Musick in Diabola*. Two hours of musical hell with your host, Pat McKeown. It's not speed-metal, but it's free. Better than a poke in the eye with a sharp stick.

5 pm JAZZ: Arnold Van Klaveren's *Jive at Five* and Jim Fliczuk's *The Last Set* rotate with Art Simpson's *Jazzin' in B-Flat* every Thursday. Arnold kicks off the first two hours of programming from 5 to 7 and Jim closes the last hour to 8. Hosts Arnold and Jim present the unknowns, the legends and the young lions. Every other week Art Simpson presents an interesting mix of blues, ballads and bop! This month Art presents the continuance of his series on PIANO BLUES:

dresses the concerns of the homosexual community.

2:30 pm JAZZ: *Even the Sounds are Blue*. Syndicated show featuring artist profiles, introduced by Cassandra Wilson.

Nov 2 Ray Anderson and Julius Hemphill.
Nov 9 Ralph Peterson, Jr. and Craig Harris.
Nov 16 David Murray and Steve Coleman.
Nov 23 Michele Rosewoman and Matthew Ship.
Nov 30 Marty Ehrlich and Fred Hopkins/Diedre Murray.

3 pm ROCK: Slag and the Family Stone take on new life in attempting to shake off Slag's alter ego and ghost Kelly Greenhell. Watchout!

5 pm JAZZ: Bill Wynne presents an hour and a half of everything from oldies to avant garde on *Jazz Spectrum*.

6:30 pm JAZZ: *On the Edge*, with Ian Cochran.

8 pm FRIDAY NIGHT MUSIC SPECIALS: Mike Carter features the History of the Alternative music scene in Victoria and Vancouver. Alternates with *Out of Bounds*. Host Bonnie Dey

ensemble feature is the Bandolin Mission choir of Zimbabwe.

6 pm REGGAE: *Alive and Dread:* Reggae and African music, featuring a rotating host list.

Nov 3 Ital Stew simmers with a post-Halloween concoction of new and old reggae favourites.
Nov 10 Lynn Curry sits in for Flipper for a show with Africa in focus.
Nov 17 Mighty Cloud of Joy is back for a show which highlights the theme of liberation in reggae music.
Nov 24 Kiddus Kim returns (hopefully) with some rare reggae devoted to kidney stones.

9 pm DANCE: *Perpetual Motion*.

10 pm RAP: *Raptraxx*, the hottest Rap show on the island! Get on the Hip Hop Tip and hang with DJ Larry for an hour of power.

11 pm ROCK: *The Gothic Ambience*, gloomy music and drowsy wit for a lonely evening on the piers, alternating with *Super Pizza Combo* — a surf-punk funky-country-hardcore-psychedelic rock show (it kinda reminds me of a super pizza combo).

jazz. Music includes Boris Vian's own and adaptations of his poems.

Nov 11 Second and last show on Boris Vian with special guest Marc Lapprand. The focus is on Vian the writer, both journalistic and literary, with more musical exerpts from M. Lapprand's record collection. Chapter I of *L'automne a Pekin* will be read.
Nov 18 Celebrating the 80th anniversary of the *Alliance Francaise* in Victoria with a special interview and a feature on singer Renaud.
Nov 25 A special feature on Serge Gainsbourg with guest Didier Bergeret. If you are easily offended, don't bother to listen.

11 pm JAZZ/BLUES/GOSPEL: *Night Muse*. An eclectic blend of music to beckon you into the night. Your host B.Beguine.

Nov 11 Life and Death-and that's not heavy.
Nov 18 More City-Scapes.
Nov 25 Live in Concert: Fredrigo Vander-Schyff Duo.

12 am LATENIGHT: Alternating with the *Fish Show*: *Smashed Worms* with host, Broccolli. Gooey, slimey, grungy and chock full of protein. Punkjazzindustrogrunge with a little thrashopera.

CINECENTA

FRIDAY AND SATURDAY LATE NIGHT

NOVEMBER 9/10 (11:00 ONLY)
Quadrophenia

NOVEMBER 16/17 (11:15 ONLY)
The Creature From The Black Lagoon

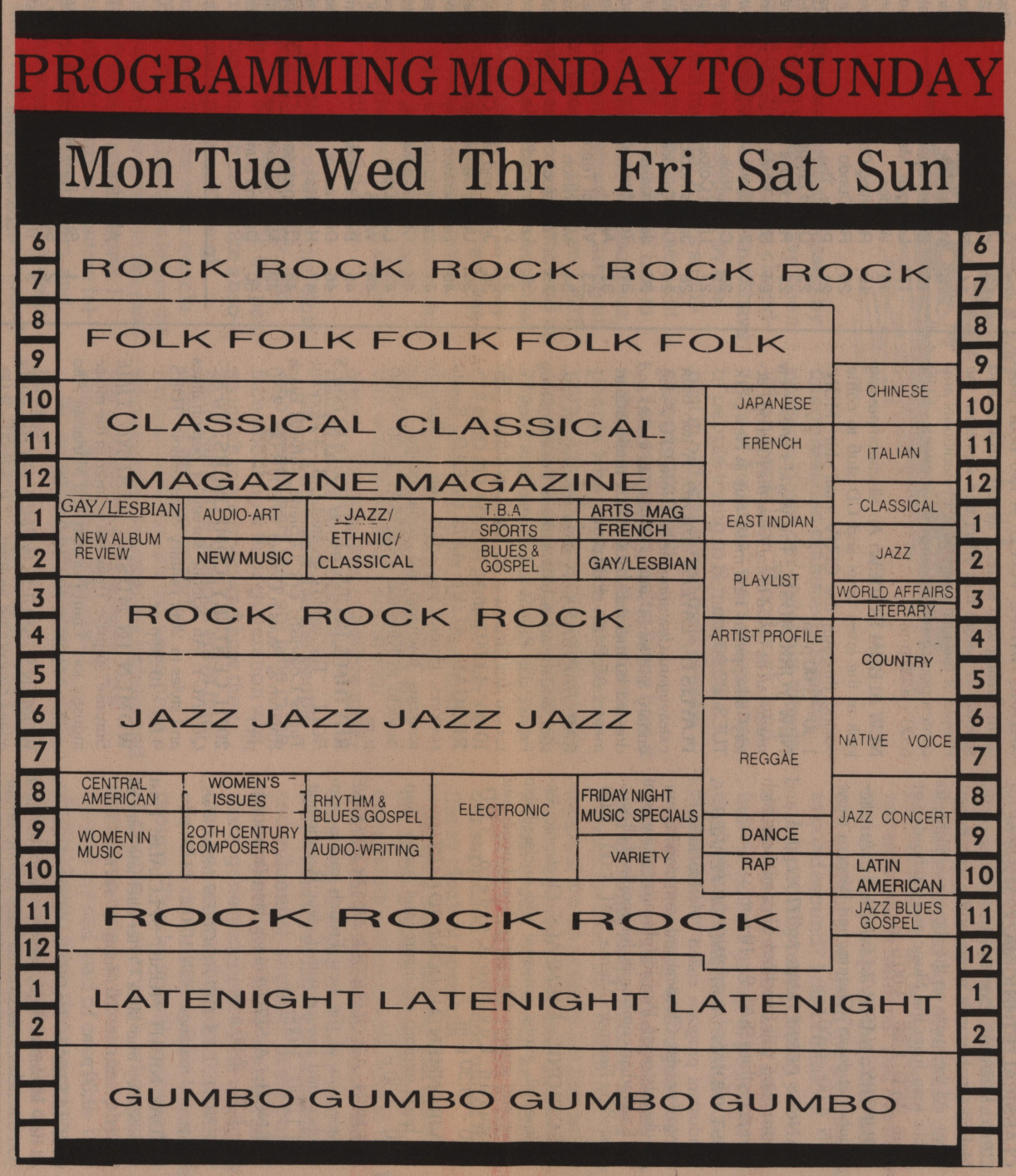
NOVEMBER 23/24 (11:30 ONLY)
The Invisible Ray

NOVEMBER 30/DECEMBER 1 (11:00 ONLY)
Liquid Sky

DECEMBER 7/8 (11:00 ONLY)
Monty Python And The Holy Grail

For Thursday night *film noir* listings check the Cinecenta schedule or telephone the Entertainment Line 721-8365.

UVSS



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SHOWCASE CALENDAR

SAT. NOV. 10
BARNEY BENTALL and the LEGENDARY HEARTS

WED. NOV. 14
DAYGLOW ABORTIONS

FRI./ SAT. NOV. 16/17
RON HAYWOOD AND THE FRESHWOODS

COMING SOON ...
PRISM NOV. 24
KENNY SHEILDS
AND STREET HEART NOV. 28
GOWAN NOV. 29
LONG JOHN BALDRY NOV. 30

860 Yates Street
383-4833

DIALTALES

ALTERNATIVE HEALTH: Madeleine Cook introduces the idea of wholistic medicine and preventative health practices. It's natural, free, and no medical number needed. MON. 1:00 - 2:00

ARTIST PROFILES: *LABELLED AND SHELVED.* SAT. 4:00 - 6:00 p.m.

ARTS: *ArtFesto* is a four part look at the arts both globally and locally.FRI. 1:00 - 1:30 p.m.

AUDIO WRITING: *?FRAME?.* Maybe radio people fantasize about being invisible. So they are, finally. Then what? Where do they disappear to? Dead air or the cave of the imagination? Outer space or inside the listener's mind? WED. 9:30 - 10:30

AUDIO ART: *RADIO MUSIC GALLERY.* Recorded in a live concert context at The Music Gallery in Toronto. You'll hear everything from jazz to free improvisation to radio plays. TUES. 1:00 - 2:00 p.m.

BLUES AND GOSPEL: *ROLLIN N'TUMBLIN:* Eric Leblanc and Rick Allarie present two back-to-back 30 minute profiles on major BLUES artists. THURS. 2:00 - 3:00 p.m.

CENTRAL AMERICAN: *CENTRO AMERICA AL DIA.* A bilingual show filled with local and international features on the news, politics and culture of Central America. MON. 8:00 - 9:00 p.m.

CHINESE: *CITY RHYTHM.* Victoria's unique Chinese language music program, keeping you up-to-date on news, music and entertainment. SUN. 9:30 - 11:00 a.m.

CLASSICAL/ETHNIC/JAZZ: *YOUR MUSICAL LIBRARY.* Explore the depths of the McPherson Library's music and audio department. All the music on the show is available for public loan from the Music and Audio department. WED. 1:00 - 3:00 p.m.

COUNTRY: *NASHVILLE NORTH.* An alternative "get down" Country and Western show. SUN. 4:00 - 6:00 pm

DANCE: *PERPETUAL MOTION.* Jen and Martin bring you one hour of continuous high energy rhythms. SAT. 9 - 10 p.m.

EAST INDIAN: *A STRING OF PEARLS.* A Hindustani program called "Motion ki lari"(a string of pearls). Classical and semi-classical music, ghazals, geets, Punjabi folk music all aimed at the East Indian community for people of all ages. Hosted by Narendra Varma. SAT. 1:00 - 2:00 p.m.

ELECTRONIC: *EARMEALS.* Electronic, experimental, exotic, unusual and unclassifiable music and sounds with hosts Brian Lunger and Augustin Luviano-Cordero. THU. 8:00 - 10:30 p.m.

ENVIRONMENTAL: *DOWN TO EARTH* rotating hosts explore environmental issues. Sun. 3:00 - 3:30 p.m.

FRENCH: *AU QUARTIER FRANCOPHONE* A selection of the best French music from Quebec and France with Celine Beaudreault. SAT.11:00 - 1:00p.m.

FRENCH: *LA SEPT* French language songs. FRI. 1:30 - 2:00 p.m.

FRENCH: *LES DEFROGGES* interviews, songs, and readings. SUN 10:00 - 11:00 p.m.

FRIDAY NIGHT MUSIC SPECIALS: Host Bonnie Dey and Mike Carter alternate with all kinds of music. Nothing is sacred. FRI. 8:00 - 9:30 p.m.

GAY/LESBIAN: *RADIO LAMBDA* Victoria's all new lesbian and gay radio program bringing you the news, views, music and culture of our community. FRI 2:00 - 2:30p.m.

GAY/LESBIAN: *THIS WAY OUT.* This news magazine from San Francisco focuses on lesbian and gay issues. MON. 1:00 - 1:30p.m.

ITALIAN: *ITALIAN BROADCASTING SYSTEM:* Don Sforza and Giovanna Greco host this program geared to those in the Italian community, students of Italian, or anyone who likes the colourful music and folklore of Italy. SUN. 11:00am - 12:30pm.

JAPANESE: *OHAYOO.* A program of news and interviews from the local Japanese community as well as news and music from the land of the rising sun. Every 2nd SAT. 10:00 - 11:00 a.m.

JAZZ: *PETER LOVRIC'S SUNDAY NIGHT JAZZ CONCERT.* Jazz aficianado Peter Lovric presents two hours of classic jazz. SUN 8:00 - 10:00p.m.

JAZZ: *NIGHT MUSE.* Ancient harmonies waft through the halls of an abbey; throaty growls rumble the depths of a smoky nightclub. An eclectic blend of music to beckon you into the night. Your host B.Beguine. SUN 11:00 - MIDNITE.

JAZZ: *EVEN THE SOUNDS ARE BLUE.* A syndicated series of artist profiles, introduced by Cassandra Wilson. FRIDAY 2:30 - 3:00p.m.

KOREAN: *SUDU.* Another channel of communication between members of the Korean community and people who are interested in Korean culture in Greater Victoria. News, musics, interviews and listener's engagements. Alternate SAT. 10:00 - 11:00 a.m.

LITERARY: *RANDOM FREQUENCY.* Poetry, prose, and drama, brought to you with love by UVic creative writing students SUN. 3:30 - 4:00 p.m.

NATIVE: *NATIVE VOICE:* A two hour program dealing with issues, cultural, political and spiritual in nature that affect and represent the People of the First Nations; with traditional and contemporary music, and news events. SUN 6:00 - 8:00 p.m.

NEW ALBUM REVIEW: An all-encompassing look at the latest vinyl and CD stuff to come oozing through the CFUV mail slot. MON. 1:30 - 3:00 p.m.

NEW YORK MUSIC: The World's finest new music can be heard from*Live at the Knitting Factory*, a happenin' new music club in New York. TUES at 2:00 p.m.

PLAYLIST: *PLAYLIST SALAD:* A two hour extravaganza featuring the best from CFUV's legendary and trend-setting playlist, as tossed and dressed by members of CFUV's music department. SAT. 2:00 - 4:00 p.m.

RAP: *RAPTRAXX:* A show focusing on rap, soul, and the artists behind them. For everything From Public Enemy to Fishbone, join Larry Petersen for the best in hip-hop tunes. SAT 10:00 - 11:00 p.m.

REGGAE: *ALIVE AND DREAD.* Roots, rockers, crucial trax, dub, ska, rocksteady, soukous, township jive, zouk, benga — from Soweto to Kingston every SAT. 6:00 - 9:00 p.m.

RHYTHM & BLUES: *LET THE GOOD TIMES ROLL.* "The world's greatest D.J." (*Monday, Times Colonist*), Eric LeBlanc, surveys Black Rhythm & Blues n'Gospel. WED. 8:00 - 9:30 p.m.

20TH CENTURY COMPOSERS: *INFREQUENCY.* An eclectic survey of personalities and styles in 20th century composition. TUES. 9:00 - 10:30 p.m.

WOMEN IN MUSIC: *BEATING TIME* Surprise, surprise.There are women in the music industry too. Lauri Nerman and Marianne Alto explore . MON. 9:00 - 10:30 p.m.

WOMEN'S ISSUES: *WOMEN ON AIR* public affairs concerning women. TUES.8:00 - 9:00 p.m.

WORLD AFFAIRS: *COMMON GROUND:* An excellent documentary series which looks at political, military, economic, and social issues. Produced by Iowa's Stanley Foundation. THURS. 1:00 - 1:30 p.m.

Compiled by Pat McEown

	ARTIST	TITLE	LABEL
1	Bob's Your Uncle	Tale of 2 Legs	Dr. Dream Records
2	Shadowy Men on A Shadowy Planet	Savvy Show Stoppers	Cargo
3	Sonic Youth	Goo	Geffen/WEA
4	Field Trip	Headgear	Slash
5	Bootsauce	The Brown Album	Polygram
6	Breeders	Pod	4AD
7	Jody Grind, The	1 Man's Trash is Another Mans-	DB Records
8	Tackhead	Friendly as A Hand Grenade	TVT/MCA
9	Bragg, Billy	The Internationale	Utility/Polygram
10	Fugazi	Repeater	Dischord
11	L7	Smell the Magic	Sub Pop
12	H.R.	Charge	SST
13	Fall, The	458489	Beggar's Banquet
14	Posies, The	Dear 23	Geffen
15	Water Walk, The	Thingamajig	Nettwerk
16	Burning Spear	Mek We Dweet	Mango
17	Lanegan, Mark	The Winding Sheet	Sub Pop
18	Weirdos	Condor	Frontier Records
19	Revolting Cocks	Beers, Steers, and Queers	Wax Trax
20	Ray Condo	Condo Country	Crazy Rekkids
21	Pixies, The	Bossanova	4AD
22	Dread Zeppelin	Un-led-ed	I.R.S.
23	Redd Kross	Third Eye	Atlantic
24	Steve Wynn	Kerosene Man	Rhino
25	24-7 Spyz	Gumbo Millenium	In-effect
26	Cave, Nick	The Good Son	Mute/Enigma
27	Living Colour	Type	Epic
28	Jane's Addiction	Ritual De Lo Habitual	Warner Bros.
29	Urge Overkill	Americruiser	Touch and Go
30	Jawbreaker	Unfun	Shredder
31	Too Much Joy	Son of Samiam	Alias/Giant
32	All	Allroy Saves	Cruz
33	Vale of Tears	Stand Up 7"	Cry-n-tyme Records
34	Mojo Nixon	Otis	Enigma
35	Toadstool	The Sun Highway	Twin Tone
36	Lemonheads, The	Lovey	Atlantic/WEA
37	Various	Every Band Has A Shonen Knife	Giant
38	Jesus and Mary Chain	Rollercoaster E.P.	Blanco Y Negro/WEA
39	Urban Dance Squad	Mental Floss for the Glove	Arista/BMG
40	Lee Scratch Perry	From the Secret Laboratory	Mango
41	Lead into Gold	Age of Reason	Wax Trax
42	Chemical People	The Right Thing	Cruz
43	Love Dolls	Love One Another	Buy Our Records
44	Wreck	Soul Train	Play it Again Sam
45	Bullet Lavolta	Gimme Danger	Metal Blade
46	Dinosaur Jr.	The Wagon 7"	Sub Pop
47	Heretics	Omnivore	Get Hip/Skyclad
48	Die Kruezen	Pink Flag 7"	Touch and Go
49	Mr. T. Experience	Making Things with Light	Lookout
50	Dharma Bums	Bliss	Frontier

TOP 10 CASSETTES

	ARTIST	TITLE	LABEL
1	Show Business Giants	The Benevolent Horn	Incentive
2	Section 46	By Myself	Incentive
3	The Bourbon Tabernacle Choir	Sister Anthony	Applaud the Potato
4	Hard Rock Miners	Making the Bedrock	Independent
5	Mary	Loving Ivy	Independent
6	Shutdown	No More *******Privacy	Incentive
7	Stick Farm	EP	Incentive
8	Tankhog	Reptilian/Tears	First Attempt
9	Jonestown Punch	Swank on This	Independent
10	Soulcharge	On Solid Ground	Independent

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Fri. Nov. 23	LETHBRIDGE @ UVIC	8:00 p.m.
Fri. Nov. 30	VIKINGS @ VANCOUVER	6:00 p.m.
Sat. Dec. 1	VIKINGS @ VANCOUVER	11:00 a.m.

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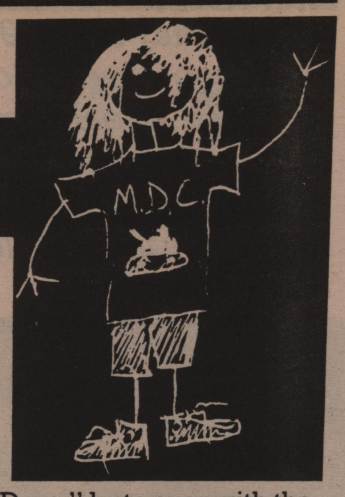
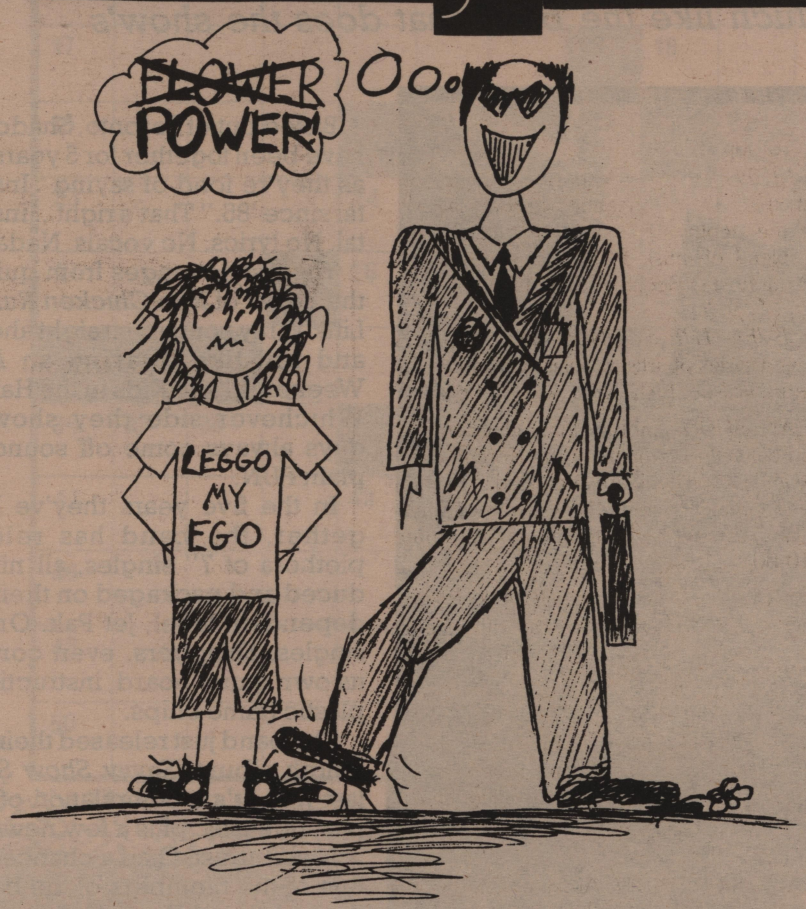


WARNING: This column may contain more superfluous babble and/or non-relavent bitching than usual. The three months that I've had to sit and stew over this article have allowed it to fester into a monstrosity twice the size that it should be. My apologies to literary minimalists. If you don't like it, I'm sure you can find some other creative use for this page. Anyways, you've been warned. On with the pathetic tirade:



Although we Bitch-Muffins are technically allergic to work, our frivolous love of such things as food, shelter, and the never-ending need for a bigger guitar amp makes having a job a necessary hazard. Like most people who are students or under the age of 25, this part-time job is in the service industry. I belong to the army of youth that are the gas- pumpers-bed-changers-food-servers-table-wipers-cashiers of today. The people who are worked beyond patience, and who toil for wages that usually graze the poverty line.

To be specific, I work in the concessions of a certain City of Victoria arena that has become world reknowned for its pathetic acoustics. However, every once in a while a performer (and I use that term loosely) will journey across the ole septic cesspool to brave Victoria and its shrine to cracked ceilings.

Although most of these performers are as sorry sounding as the venue, we slaves of the candy counter relish the change in crowd and atmosphere. For this reason, when we heard in July that there was going to be three, (YES, THREE!) (3), concerts within one two week period, aye, there was a wee bit o' dancing 'round the popcorn popper then, matey.

One of these shows (following the god-like Ramones) was the sold-out Bob Dylan concert. Though not a big fan of Bhaaaaaawwwwwwb, (Personally, if I had to pay money to listen to a guy with bad skin, matted hair, and negligable vocal chords bitch and complain over musical grunge, I'd rather see Lemmy and Motorhead), I was looking forward to seeing exactly why there was such a fuss over this man.

"Besides," I thought, "His songs are supposed to be politically oriented and have (cough cough) *REAL MEANING*. The crowd should be all those peaceful hippie types that grew up with his music. Tonight should be really easy to work, right?"

As you probably guessed, I was wrong, very wrong.

I have worked circuses at which the concession was filled for four hours at a time with screaming little children and mothers suffering from nervous breakdowns. I have worked World Wrestling Federation matches where the number of pairs of Nikes in the building was only surpassed by the number of pimples. I have been harassed by slimy drunks at closed-circuit boxing broadcasts, and I have had my hearing destroyed by the sound of ten monster trucks simultaneously reving their engines, but never, *NEVER*, have I *EVER* had to deal with the number of obnoxious, impatient, condescending, arrogant, and rude "people" (and I use *THAT* term loosely) as those that showed up to see Guru Bob. The only event that even came close to having as many idiotic fools per person served was the Beach Boys outdoor concert.

Could it be mere coincidence that the two worst crowds that I have *EVER* had to deal with were dominated by middle-aged baby-boomers?

After "The Night of the Living Bob" I began to ponder this notion, and thought back on incidents in the past where I had been treated like absolute sidewalk plaque. Through introspection, I came to the conclusion that it was neither the old nor the young, but the hazy group in the middle which treated me the worst. I discussed my theory with some fellow service industry workers, and (here's the scary part) they agreed with me. They, too, had been treated like brainless low-life scum by the older generation.

Remember that generation? You know, the one that "Like, grew up in the 60's, maaaaannnn." Come on, you *MUST* recall the whole of 1989 when this generation crammed elegiacal nostalgia down our collective throats. When words like "Woodstock" and "Age of Aquarius" were the mantras of people trying to remember the past in order to forget their present state of corruption.

Yes, corruption. Isn't it funny how it is the slum-lords and the business people who engage in outright corporate cannibalism who are the same ones that will sermonize for hours on "The social apathy of the youth of today and how *THEIR* generation *CARED SO MUCH MORE*." Isn't it strange how it is usually the middle-aged people who own Gucci watches and food processors who can usually be heard slamming, ahem, "The total and complete materialism of the youth of today."

Isn't it a little odd that the people who preach until they are blue in the face about how their generation was so much more open and how they were part of the glorious era of freedom of expression and experimentation are the same ones who consider themselves rightful and just in censoring such subjective things as music and artwork?

No wonder Abby Hoffman killed himself.

It seems that the benefit of nostalgia is that it lets you hide behind time; hide from what you have become; hide from the fact that you have become hypocritical and corrupt. Every generation has spent time boring its youth with stories of "The Good Ole Days," but never with the degree of hypocrisy and malice displayed by the so-called baby boomer generation. Before, the younger generation could at least blame the older for the present chaos in the world; now the case is entirely reversed.

I guess that it was the complete hypocrisy of many of the people who attended Dylan which irked me the most; the fact that they could go to see a man who supposedly cared about his fellow kind, and then they actively try to crush the self-esteem of the students who had to serve them.

Were they really stupid enough to think that we workers had any control over the policies of the arena? Give me a break. Did age give these people the right to act so hideously towards fellow humans? Did the mere fact that they were on the other side of a counter give them the permission to condescend? I don't think so.

(I especially resent being perceived as an intellectually inferior individual by a group of people who don't even know how to hook up a Nintendo.)

Of course, many will argue that my generation is just as rude, obnoxious, and uncaring as the middle-aged hypocrites that I now condemn. Then again, if we do actually act that way, at least we haven't ever *said* that we weren't rude, obnoxious, and uncaring; at least we haven't tried to hide our supposed corruption under the flimsy cloak of nostalgia.

As well, many will say that the entire baby-boomer generation is not completely self-centered, and to this I will agree. Perhaps the people that I have had to serve and listen to are only a small, yet highly noticeable and influential, segment of the population. (Perhaps if there weren't so many generalizations made about my own generation, I wouldn't be inclined to do the same about other age groups.) Thanks should be given to all people, of every age, who spend their lives trying to lessen the physical and mental load of everyone around them. Even deeper gratitude should be offered to those that can help their fellow human and not feel the need wallow in self-martyrdom.

Nevertheless, to those members of the older generation that consider themselves to be superior to every other living human by virtue of the

cont. on p. 13

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Thursday night, 9:30 - I tune the TV to channel 2 for CBC's The Kid's in the Hall. Doo, do do, do do, nener nener ne-ner...the catchy theme song pours from the speakers: a toe-tappin' surfy little ditty that forces me to jitter around the living room.

The Kids in the Hall is an SCTV-style comedy show that's a little on the bizarre side...a little different; Much like the band that does the show's theme song -

Ken Henderson

Based out of Toronto, Shadowy Men have been together for 5 years now, or as they're fond of saying "Instrumental since '85." That's right... instrumental. No lyrics. No vocals. Nada!

Their style ranges from quirky, like the cover of *Run Chicken Run,* an old Link Wray song, to straight ahead rock and roll like "Having an Average Weekend," the Kids in the Hall theme. Whichever side they show, these guys always come off sounding just plain FUN.

In the five years they've been together, the band has released a plethora of 7" singles, all niftily produced and packaged on their own independent label, Jet Pak. One of the singles, *Shlaggers*, even comes with its own game board, instructions, and plastic game chips.

The band just released their first full-length album, *Savvy Show Stoppers*, last July. It's a compilation of all their past releases, plus a few newer tunes.

Last August, I had a chance to talk to one of the members of the band after their show at Harpo's. I was so well prepared for the phone interview that I even remembered to ask his name...Brian. Of course I forgot to get his last name, and I never did find out what he plays...

OFFBEAT: Are you still doing the Kids in the Hall?

Brian: Yeah, this is their break. They're doing a lot of production junk, so we just decided to hit the road.

OFFBEAT: I know you do the theme song, but do you do any other music for the show?

Brian: We do all their music, all those little cheesy bits. Plus we do the live shows as well. It's taped in front of a live audience - we end up playing for about an hour a night.

OFFBEAT: The theme, *"Having an Average Weekend,"* is a pretty old tune. How did it come to be used as the theme...who approached who?

Brian: We've known these guys (The Kids In The Hall crew) All our lives. We went to school with some of them, and it was just one of those things that evolved over time. When they started doing theatre work, we started doing music for the theatre, and when they got the show, it was just implied that we would be doing the music. (Laughs) So when they play Vegas, we will be there!

OFFBEAT: You've been instrumental since '85...did you ever have a singer before that?

Brian: No, it started off that way. When we first started, we had no intention of being a band or playing live, we were just writing and having laughs. It's always been the understanding that we were going to be an instrumental band, and we're the world's most wretched singers anyway, so...

OFFBEAT: Why hadn't you released a full length album before?

Brian: When we started out, we wanted to do 7" singles because we liked the format - they're fun, disposable, jukeboxy...so we went for the first couple of years just doing those. And now, its next to impossible to get singles pressed in Canada, so we just decided to do a compilation of everything we've done so far. Actually, through Cargo (Records), we've found that we can get things printed in the States. And we're doing some singles with smaller labels in the U.S. We've got one on Estrus that's coming out really soon, and another on the fabulous K label out of Washington.

OFFBEAT: I read that one is going to be released in a lunch box?

Brian: Yeah, it's an entire set...something like 20 bands. Everyone gets one side, and it all comes in a lunch box. That's the Estrus one. The one on K is a single called *Music for Pets.* We do "Baby Elephant Walk," and "The Cat Came Back," and a couple of animal songs that we wrote - and put can openers, and boxes of Pounce and kitty litter in with it. It's just a little something for your household pet.

OFFBEAT: I've seen the video for "Musical Interlude." Do you have any other videos out?

Brian: Yeah, we did one for "The Shadowy Countdown," and it's the same thing (AS "Musical Interlude"). They're both under 60 seconds and elegantly but cheesily produced. It's all Super 8 stuff...it started off as a joke to see if anyone would play it...

OFFBEAT: And lo & behold, Much Music did!

Brian: Yeah, go figure!

OFFBEAT: Do you have plans for any more videos?

Brian: Yes. As soon as we get back to our Super 8 cameras.

OFFBEAT: Your videos are all completely home produced?

Brian: Yeah, we shot them, cut them, rolled them into a ball and threw them out there.

OFFBEAT: Ok...here's a REAL question. Considering your songs don't have lyrics, can you say that they're really *about* certain things?

Brian: Definitely!

OFFBEAT: So, do you start with a topic idea and then write a song around it?

Brian: In retrospect, yes...(laughs) But a lot of the time it's more emotional. Sometimes you just wake up and you want to do something bleary. And other times if we feel we need a little bit of a Hispanic number, we'll just go and do that. It's wide open.

OFFBEAT: Have The Shadowy Men ever played Victoria before?

Brian: Yeah, we were here in about '86 and played Harpo's, and we just about got lynched. It was one of those nights...not a lot of people have seen instrumental bands that don't go into the fusion, or the Rush stuff. So a lot of people have never seen...just a real normal instrumental band. You meet a lot of people who just stand there with their mouths open going, well, where's the singer? And on the other hand, ther's a lot of people who are really passionate and fanatical about instrumental music. We're not a retro band or anything like that, we just like doing songs with no vocals.

OFFBEAT: So how has it been going on *this* tour? Have you been getting better reactions?

Brian: It's been going really, really well. It's nice because the album is ahead of us, so everybody has had a chance to hear it and say yes or no.

OFFBEAT: It's definitely getting alot of play up at CFUV. It just went on to the playlist (note: It was number 1 for the month of September, and is currently sitting at number 2).

Brian: That's great to hear...and right now I'm looking at the world's most beautiful old Galaxy 500 out the window...

OFFBEAT: Where are you?

Brian: I'm at a Chinese restaurant, and they're giving me the hairy eyeball because I'm talking on the phone and not eating or anything...

OFFBEAT: Well, I'd better let you...

Check out the album, *Savvy Show Stoppers*, it's a great introduction to the Shadowy Men if you've never heard them before. Original, fun, sometimes goofy, sometimes straight ahead...all this and Canadian too! What could be better?

Christi York

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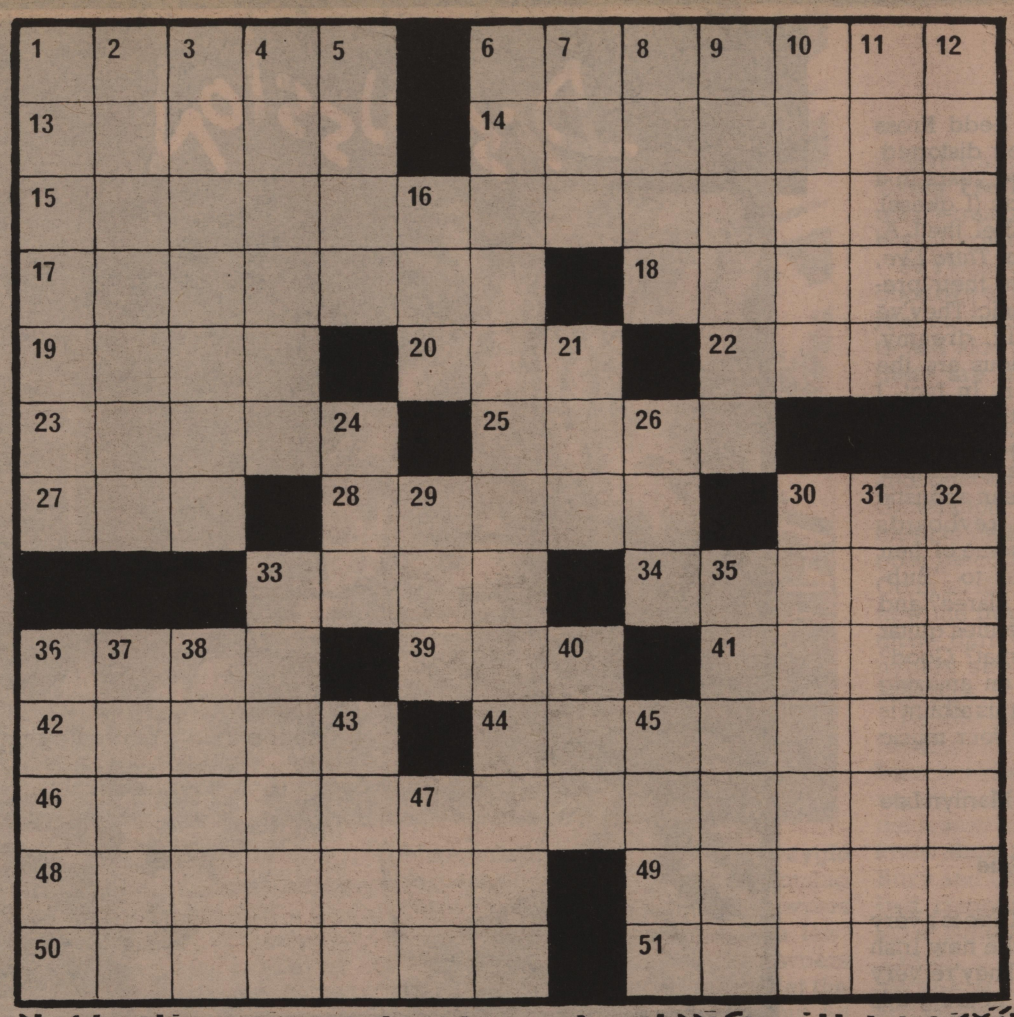
BY MARTIN ASHWOOD-SMITH

ACROSS

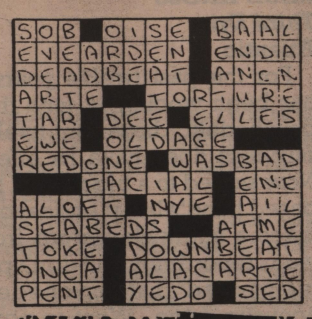
1 Cool off
6 Italian monetary unit
13 Transsexual tennis player/coach Richards
14 Reverential respects
15 Places to hear piped-in music?
17 Planting machines
18 "...took my Chevy to the ___..."
19 Return mail requirement (abbr.)
20 Six, Italian style
22 Trapeze artists' insurance
23 ___ *nous* (between us)
25 Dec. 25th
27 Abbey and Ring, e.g.
28 More pickable
30 What editors edit (abbr.)
33 W.W.II bad guy
34 Ham it up
36 ___ California
39 Within, prefix
41 Irish island group in Galway Bay
42 Milton's muse
44 Stock exchange people
46 This guy has Attractions
48 To ___ (useless)
49 Famed Swiss mathematician Leonard ___ (1707-83)
50 Declares
51 Freckles

DOWN

1 More angry
2 ___ there (scattered)
3 Eats
4 Head honcho
5 Unaspirated consonant
6 Rotten group?
7 Kind of committee, with "ad"
8 Actor Jannings
9 Holds up
10 "___ at the office!"
11 Took in new tenants
12 Eeyore and others
16 *Monopoly* quartet, for short
21 ___ *Mine* (Beatles song)
24 Notable period
26 *We ___ the People*
29 Modern follower
30 Bitter cherry
31 Hollywood hopeful
32 Instruments at Mr. Spock's station
33 Word with rights or land claim
35 Kissed and ___
36 "It;s ___ slice!"
37 Singer Guthrie's namesakes
38 Some coffee varieties
40 Alternatives
43 Glacial ridges
45 Endings for origin and sultan
47 Op ___ (footnote term)



LAST MONTH'S ANSWERS



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FRIDAYMUSIC RECITALS AT UVIC SCHOOL OF MUSIC I've seen you. I know who you are. You slouch towards the cafeteria on Fridays, pack-heavy beasts of intellectual burden dazed from the assault of a week of classes. You will not find your comfort in a cup of bilious brew in an overcrowded mess hall. You need food for the spirit, the rehumanizing elixir of music. I know just where you can get it... and it's FREE!

The cool blue glade of the Recital Hall in the Music wing of the McLaurin Building offers soul refreshment in the form of free noon-hour concerts every Friday. Each week a different group of music students has an opportunity to trot their stuff. Being a former music student myself, I know how important these occasions are.

Performance majors have many chances to play throughout the school year. They play for their teachers in hourly lessons twice weekly and they participate in frequent masterclasses. But it is in the situation of getting up in front of an audience that they really "perform". The hours of rehearsal in the practice room, the coaching sessions, the careful study of the score - all are left in the wings when the musician walks onstage. At this point, the student becomes the artist.

There are often misgivings - fears that a shakey passage will fall apart under the pressure, insecurities about memory, regret that there wasn't more time to prepare. But there is also great excitement about having the opportunity to "put it all on the line." As Samuel Johnson said, "The prospect of hanging centres the mind beautifully".

So come out and hear for yourselves. What better way to mark the end of another week than to listen to young musicians playing fervent testimonies to their love of the art?

"Fridaymusic", 12:30 Fridays at McLaurin Recital Hall, School of Music.

Friday, November 2: Selections for guitar
Friday, November 9:brass
Friday, November 16: Music for various instruments
Friday, November 23: Music by student composers
Friday, November 30: UVic Chamber Singers - Music for Christmas

Suzanne Edmondson

cont. from p. 11

decade in which they grew up, please note that the younger generation is getting more than a little tired of your boring lines, especially when *YOU* don't even live up to them.

The next time you open your yap to complain about the youth of today, consider that materialism, commercialism, and social apathy are all concepts that must be learned. Thanks for teaching us everything that you know.

The next time you complain about the lack of respect that you receive from the young, recall that respect is a reciprocal emotion. Thanks for giving us so much.

The next moment you feel the need to lecture on how the music of the 60's was the pinnacle of musicianship and originality, kindly shut your mouth and realize that you've probably never listened to one of the rock programs on CFUV. If you have listened, and you absolutely HATE what you've heard, that's *PROOF* that music has progressed and innovated.

And the next time you are standing before a counter, or waiting for a table, or standing in a line, try to quell those pangs of superiority, try to diminish that need to treat the person who is standing there like dirt. Remember that the young PERSON that you see standing before you will one day belong to the middle-aged generation, the generation in power. Remember also that this same generation will be the one that will have to support you when you have become old. Hope that the people of this generation forget your insults and remember how to care; hope that they do not turn into what you have already become.

Betsy Bitch-Muffin

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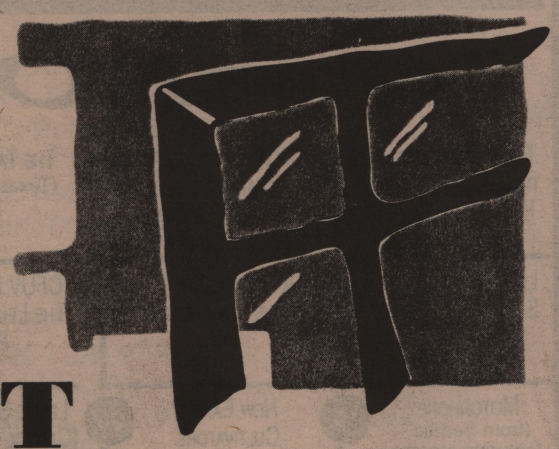
STUDENT PRICES



THE
GHOST
SONATA

by August Strindberg

A brilliant and modern classic... hovering between fantasy and reality

NOV. 15 TO DEC. 1

(Tues - Sat. 8 p.m.)

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Discussion

Redd Kross

REDD KROSS
Third Eye
Atlantic

For the past twelve years Redd Kross has been wooing us with their distorted, psychedelic dirge. But twelve years in a business does have its effects (I guess). Now signed to a big record label, the L.A. based band's latest endeavour, *Third Eye*, takes a slight departure from their previous recordings. But don't panic! They've maintained that psychedelic, dreamy, acoustic edge. What is obvious are the songs are so *nice* and *clean*. In fact, I wouldn't be surprised to see their shining faces on Much Music.

The songs on *Third Eye* are contemplative and soulful with lots of *clean* acoustic guitar. They've even added keyboards and female backup vocals to some of their *nice* songs (especially refer to "Bubblegum Factory"). "Elephant Flares" and "1976" even make use of seventies guitar work, which can only be - what? Good? Anyways, I digress. Dispite an amazing lack of grunge and distortion, this album is still one to make room for in your music collection.

Marilyn Lee

SOMETHING HAPPENS
Stuck Together with God's Glue
Virgin Records

Stuck Together with God's Glue is a very impressive debut album by the new Irish band, Something Happens. They're very popular in Ireland, and after hearing this record I know why. Not since REM's *Murmur* have I been so taken by a band's first release. All thirteen songs are instantly memorable, through a combination of melody and tune. From cut to cut, they move from solo acoustic guitar ("Skyrockets") to hard rock ("I Had a Feeling"), and between those two extremes they approach the middle ground of accessability. If I had to guess some of their influences, I would name The Who, The Hoodoo Gurus and the Beatles.

Stuck Together with God's Glue has something for everyone who appreciates music. Before this fine record slips into obscurity, why not be one of the sharp ones and pick up on it first.

Norm Tandberg

STEPHEN FEARING
Blue Line
New Routes (Import)

Stephen Fearing has come a long way over the years: from Ireland to Alberta, Vancouver and Britain and now back to Vancouver. First introduced to the Victoria audience through Softspace Productions, from there he moved to studio recording. From his Vancouver home in the mid-80's he produced a fine cassette, followed by the 1987 release of the outstanding *Out to Sea*; and now, on an independent British label, we have *Blue Line*. This time around, Stephen is produced by Clive Gregson and supported by the Clive Gregson and Christine Collister band.

Stephen's strong points are all present on this album. His songwriting is strong, featuring powerful lyrics and musical stylings ranging from Celtic folk to blues, jazz and classical. His voice just seems to get better all the time, and his fine guitar playing will always be one of his trademarks.

My only complaint is that we don't hear his guitar work often enough. Still, the production doesn't hurt the artist overall. Something that would be a big help, though, is a North American release. Everyone who is familiar with Stephen Fearing will enjoy *Blue Note* and, with luck, some new ears may also pick up on this latest work.

Norm Tandberg

THE VULGAR BOATMEN
You and Your Sister
Independent

This is great garage-band rock and roll. From the photos on the cover, the band looks young, and are apparently from the Gainsville, Florida area (where the album was cut and produced). Here we have a fresh and innocent sound without the gimmicks and polish of a major studio; it sounds as if the LP may well have been recorded in someone's basement on a good night or an early morning. Side one starts off at a slow to medium tempo, but by side two they are in full gear and rocking. Obviously, the Vulgar Boatmen are from the same mold as Firetown and The Connells — fine college-oriented bands. What makes the Vulgar Boatmen different, though, is a "less-production" approach.

You and Your Sister is an independent release, so you'll have to search for it, but I don't think you'll be disappointed.

Norm Tandberg

GURU JOSH
Infinity - EP
BMG Music

Saxophone and piano in a dance club song? Is this a 70's remake? And what's this? Five versions of the same song on one EP? Overkill or what! Actually, in this case it's "or what." No overkill here. To begin with, the saxophone lends a Jean-Michel Jarre sound which quickly changes to a much more unique style with the introduction of other instruments. In one cut the piano goes crazy in a 70's (dare I say it...) disco way, but this is so well matched to the electronic sounds and the spacey saxophone that it comes across as pure danceable fun. I get the distinct feeling that this musician was a club hopper in the late 70's, early 80's (although he doesn't look old enough to have been of age back then), and is still a club-goer now. He uses his sense of humor to combine examples of club music from then and now. This hypothetical biography allows Guru Josh to create a series of mixes that are very listenable and great to dance to.

Martin Stanley

BOOGIE DOWN PRODUCTIONS
Edutainment
Jive/RCA

Let's get one thing straight: I'm going to recommend this album, but I'm not going to justify or analyze all the politics on it — there's stuff some people won't agree with here, but that's not my problem. I'm not culturally ready to understand a lot of this, let alone comment on it, so don't expect an essay. That said, what *are* the politics? Well, BDP (basically the one-man band of KRS-ONE) has opinions and makes them clear; the album addresses such issues as racism, African consciousness and police violence (two words that really go together) in a way that is completely honest and direct. Unlike other politicos (Chuck D for one), KRS-ONE doesn't confront you by yelling in your face — he persuades you through a quiet and actually more forceful approach. The message doesn't get lost in a lot of shouting, the voice stays quietly calm and he even sounds cheerful at times (as when he talks of murdering racist cops in "100 Guns"). Not that this is some "Don't Worry, Be Happy" junk; the album features several articulately angry spoken segments taken from various sources and KRS-ONE often goes up against the problems faced by blacks in America with some sense of rage (repeatedly asking "What the fuck am I supposed to do?" when faced with the twin options of poverty versus dealing drugs in "Love's Gonna Get'cha").

Musically, we've got a minimalist thing going here — a couple of tracks suffer for lack of anything but beat and words, and become too much "Education" without the "Entertainment." But when he throws a little more into the mix, KRS-ONE can really get you moving, creating the true "Edutainment" blend. He never approaches the level of virtuousity that Public Enemy's layer-heavy jams achieve, but he more than holds his own. So, if you dig political rap (or rap in general), check this out. Anyone who can tie eating meat to a government conspiracy ("Beef") gets my vote.

M.P.Allen

ERIC B. & RAKIM
Let The Rhythm Hit 'Em
MCA

Old School. Eric B. & Rakim epitomize what rap originally was: a way to declare yourself, assert your identity with power. As such, the songs on *Let The Rhythm Hit 'Em* are pretty much concerned with Rakim talking about Rakim and why you shouldn't mess with Rakim. Sure it's boasting, but take one listen and you won't deny that there's something to it — the voice coming from this guy can be pretty frightening. It's the calm, near-whispered sound that does it, makes him sound likes he's whispering in your ear, up close. Rakim speaks so matter-of-factly that you know he can back himself up with actions. And he doesn't need to go on about being some kind of NWA-style monster-gangster, he's more subtle than that — when he calls himself a "Black Michelangelo" ("No Omega"), you know he won't be doing any painting, though sculpture's always possible (carving, right?).

Eric B., the DJ, also gets his chance to show off, and he too comes across with force. The jams here feature lots of funk,

cont. on p. 15

MON TUE WED THR FRI SAT

NOVEMBER

Roy Rogers and the Delta Rhythm Kings/Jack De Keyzer (from Toronto) 5	Local Band Fest! Vinaigrettes, Purple City, Show Business Giants 6	The Tailgators (Texas Swamp Boogie) 7	CFUV Presents Saffire (Uppity Blues Women) 8	The Persuaders (Canada's Roadhouse Rockers) 9	Holly Cole Trio (7:30)/ The Persuaders 10
Local Band Fest! Shutdown, Onion House, Soulcharge 12	A Great Band – Phone for Details! 13	CFUV Presents The Lemonheads/ Eggplant 14	Another Great Band – Phone for Details! 15	16 The Jazzmanian Devils (Vancouver's Swingsters) 17	
Motorhoney (from Seattle – featuring members of The Fastbacks) 19	New Earth/ Cultivators (W.A.V.E.S. Benefit) 20	Leslie Spit Treeo (Capitol Recording Artists) 21	Beat Farmers/ Nervous Fellows 22	23 The Bel Airs (Vancouver R & B) 24	
Jerry Jerry & the Sons of Rhythm Orchestra/ Brave & Foolish 26	27 Major Handy & The Wolf Couchons (Zydeco) 28		The Robben Ford Band 29	30 Roots Round Up (Vancouver's reggae/funk groove masters) 1	

SUNDAY NOVEMBER 11
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Discussion

cont. from p. 14

lots of layers and some heavy mixing of scratches and samples, all blended to perfection. When you realize that the five-minute instrumental(?) jam "Eric B. Made My Day" is already over and you never noticed it dragging on, you'll know what I mean.

So, although I'm not really fond of paying someone to tell me how great *they* are, I can't help but like this album. I guess it's just that although Rakim says, "I'm so low key/ That you might not see me," you know that's not a liability, but a threatening asset. Check this out, but be warned — "Nobody's smiling" ("In the Ghetto").

M.P.Allen

BOURNE AND MACLEOD
Dance and Celebrate
Rynde Records

Sometimes a recording can attract attention merely on account of its peculiarity. *Dance and Celebrate,* the debut album by ex-Tannahill Weavers members Bill Bourne and Alan Macleod, unabashedly revels in its own uniqueness.

This is a hard recording to classify—as you might expect when a country-blues guitarist teems up with a Scottish rock and roll Highland "warpiper." Bourne has that gritty/twangy John Hiatt-like vocal style and a hard-cutting accoustic guitar. This, combined with Macleod's flourishes on pipes, flute, bodran and warhorn, makes this one of those recordings that asks the listener to "love it or leave it," not a commmon scenerio in the folk music market.

Bourne proves himself to be a fair song writer, as befits the grandson of one of Iceland's greatest poets, S.G. Stephansson. But what really makes this album come alive is its Enthusiasm — and I mean that in the full sense of the word. As Samuel Johnson put it, "an ecstacy of mind, as if from inspiration by a spiritual influence." If a celebration of life in an orthodox context makes you squeamish)—be forewarned. If you like to think there's life after D.O.A. and Killdozer, then pick up a copy of *Dance and Celebrate*. It's proof that exciting and original folk music is still happening.

Martin Stanley

Hey there, hi there, my bi-monthly friends. Trust everybody has had a delightful Hallowe'en. Alas, another year slides by and once again I fail to re-erect my slug costume. Fortunately, my underground-sprinkler-system costume was still in good shape for trick-or-treating.

With the cold weather, the local political scene is underway, with many Victoria socialites making a bid to be our next mayor. Of course, Uncle Eric immediately threw his support towards the **Jesus Bonehead** camp. The Dayglo's drummer announced mid-October that he was considering running in the election. And with great slogans like "I'll pull out my colon for your vote" how could he lose??? Well, before you rush down to the polling station, I'm afraid that Jesus didn't meet all the qualifications necessary to be on the ballot. Geekers, and I just got a whole mess of those styrofoam campaign hats made up with **BONEHEAD!!** written on them. Wonder if one of the other candidates would consider wearing them.

Material is all written for the next **Dayglo Abortions** album, but it seems censorship crosses their path once again. The lawyers of a local studio (There are only a few, guess which one?) advised the owners that it would not be a good idea to let the band record there, for fear of a lawsuit. So it's off to Vancouver's Profile studios sometime in the near future. The band will most likely put this album out themselves. The Dayglo's will be at Hurricanes nightclub Nov.14th.

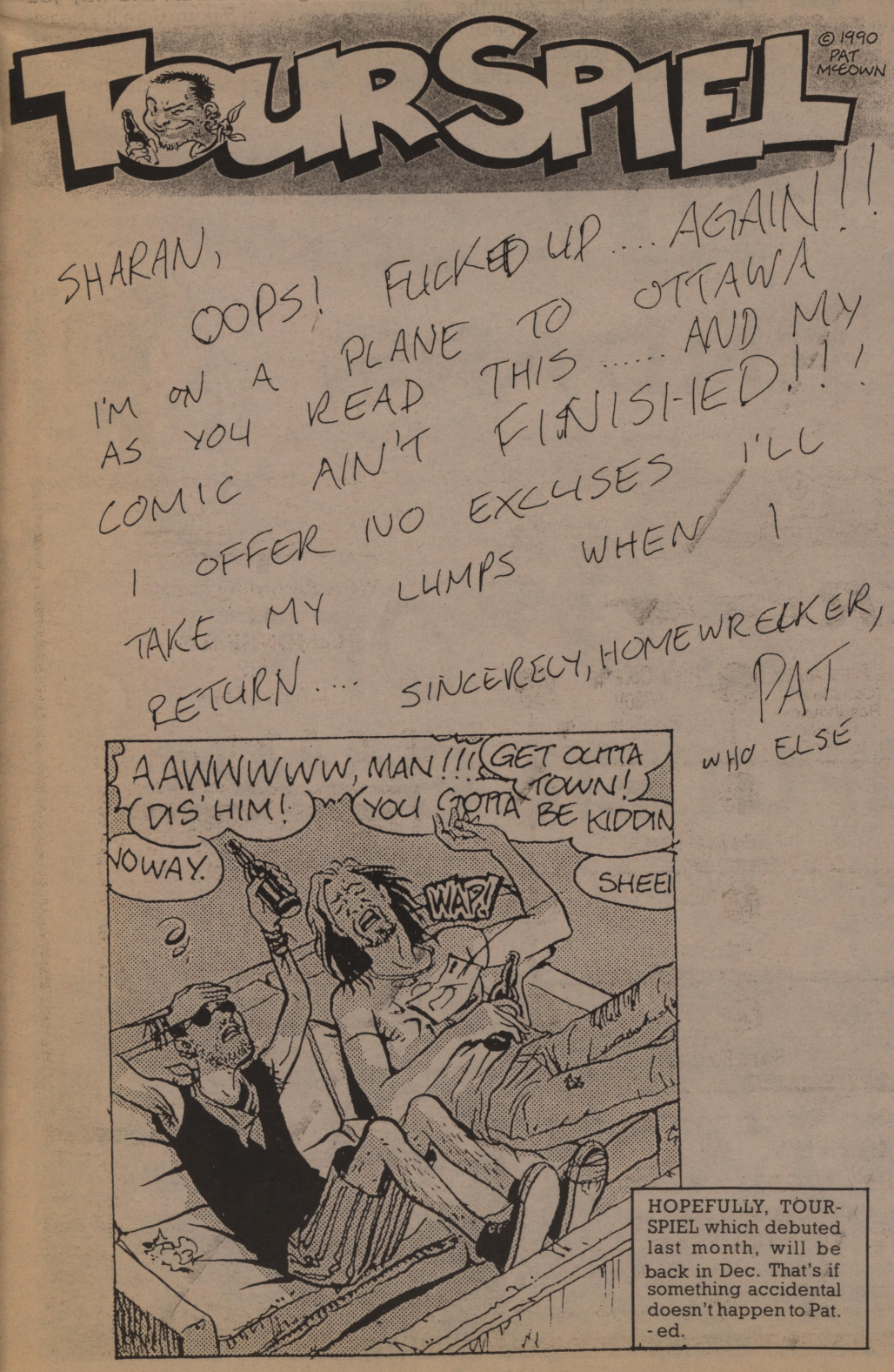
Congrats go out to **Rob Wright** and **Joanne Difrancesco**, who tied the knot last month. In the heat of all the mirth and merriment the rest of **Nomeansno** went crazy and bought the newlyweds a computer. Well, it looks like unlimited Arkanoid fames for Rob. Meanwhile, **John Wright** twiddles the knobs on the new **Victim's Family** album. The record is called *White Bread Blues* and from what I've heard, it rocks quite a bit.

Boston's favorite roots-rock band, **Scruffy the Cat**, has broken up. Head Cat **Charlie Chesterman** was recently down in Seattle at Egg studios recording with the **Young Fresh Fellows**. I'm still not sure what's going to become of the tapes but I hope it comes real soon.

64 Funnycars (my band) will soon say goodbye to bassist **Colin Macrae**. In a career move, Colin will be going to Whistler to sell skis and accessories. Of course, there are plenty of opportunities for a young bass player to play up at Mount Washington, with all the lounges looking for solo performers (. . . And now, ladies and gentlemen, the bass solo from "My Generation"). But there are more than just musical endeavours up at Big Star; I suppose he could ski. Well, the band wishes Colin all the best and hopes he enjoys his new life down at Mount Baker, or one of those darn mountains. Colin's last Funnycars show will be in November at Felicita's.

People didn't exactly come out by the bunches to dance and save trees at the benefit shows for the **Sierra Club**. Some say the no-show by **Turk and the Rat** was the reason for the poor turn-out, but I don't know about that. The two shows, one at the Roxy and one at Hurricanes, fell victim to bad planning (both shows were on the same Sunday night, the Hurricanes show starting at 8:00 p.m. and the Roxy show starting at 11:30 p.m.), poor advertising and miscommunication. Too bad, because it's a great cause. However, the show at Hurricane's did give me a chance to see **Vox Populi** and the **Strato Chiefs** for the first time, and both bands played great. V.P. have some really swell pop songs with nifty vocals and catchy hooks (check out their tape) and the S.C.'s really rocked — need I say more? With **Silent Party** and the Funnycars rounding out the bill, the fifty-plus people had a most enjoyable time. Unfortunately, the show went much worse at the Roxy. The crowd was much smaller and **The Revolvers** and **Playground Hero** opted not to play rather than go on at 3:30 a.m. Hopefully, next time it'll work out better.

So this draws to a close another edition of **The Butt End**. Have fun for the rest of the year. See you in '91.



HOPEFULLY, TOURSPIEL which debuted last month, will be back in Dec. That's if something accidental doesn't happen to Pat. -ed.

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